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# PORTFOLIO

HENRY HO

## 本刊簡介

作者人丁口（原名：何家強）是香港八十年代掘起在漫畫壇上一顆耀星。他早期接受純繪畫及美術設計訓練，從事美術設計及插圖工作多年，其後執掌教鞭，並專注藝術創作。他的作品以不同類形的漫畫為主。其畫風既多元化又統一，意念簡潔明朗一針見血，帶有強烈的諷刺及幽默感。

本刊精集了人丁口由一九七九年至八七年的不同類形作品。他的政治時事漫畫反映這期間的國際大事及香港交還中國大陸過渡期的種種問題，見證時代；帶有哲學生活意味的漫畫引發沉思反省；「衆生相」給讀者一種微笑的共鳴；從人丁口的各類描繪及插圖中，可以欣賞到他對多種媒介的應用和純熟的技巧，風格獨特而成熟；充滿激情衝動的變形畫（作者稱它們為「寫心漫畫」）帶有強烈的自嘲和發洩感，可領略到作者另一面的內心空間；多篇漫畫專論和創作技巧心得，散見在畫刊內，對喜歡研究及創作漫畫的人仕很有參考的價值。



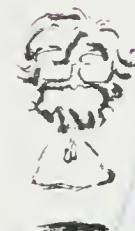
求 道

余若師  
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加港文獻館

## 序 INTRODUCTION 文

漫畫在以前一向給人的直覺是漫不經意的，隨手揮幾筆的一些人物或事物的描繪，而所見的漫畫作品內容大多數不外是生活小幽默，社會小諷刺，出版界不重視，漫畫以往只能在報章創刊中作一些配襯，並且給作者可恥的報酬，因此漫畫界一直得不到應有的發展。

今日漫畫已是非同小可的思想表達的最佳媒介，通過漫畫家的簡單造型與誇張線條，能將很複雜的事物直接表達出來，而觀者不用花太多閱讀及動腦筋去了解，且極快速地能溶合貫通，雅俗共賞。

今日漫畫已不是漫不經意的幾筆了，不只是小幽默、小諷刺，漫畫所描繪的事物，已是縱橫馳騁，無所不能，遠超如文學藝術等其他表達媒介可比擬，甚至哲學思想、宗教，已有人用漫畫來表達，而且非常透徹，令人百看不厭。

今日漫畫家已成功地塑造羣衆偶像，能風靡、狂熱、歷久不衰，縱平面視覺造型，至電影動感造型，聲音漫畫效果，或至立體如人物造型，衣服產品造型，室內裝飾，環境造型，可以講任何一種事物都可以通過漫畫家的造型手法，予以獨特的漫畫化，一般事物，平凡的事物一經漫畫化後，都能令人容易接受、喜愛、印象深刻、說服力強，這就是漫畫獨有的功能。

今日漫畫家除一般純熟的表現手法外，最重要的是個人修養包括文學認識，觀察事物更須特別透徹，須具個人獨特見解與風格，堅定立場，漫畫家往往會帶動人們的思想潮流與時尚。

一個非同凡响的漫畫家，何家強先生（人丁口）他具備漫畫家應有的一切，我個人認為他有資格成為明日漫畫界巨星，只要他繼續努力，從一年中搞多次個展的何家強，其魄力令人欽佩。

何家強自少喜愛畫公仔，後來接受各種美術及設計訓練，他又曾從事各種不同行業，他說自己的創作靈感是來自一間人事極複雜的大機構培養出來的，別人正在展開各種激烈的鬭爭中，他卻冷眼旁觀，將這人生百態活現於紙上。他現在選擇教學與漫畫創作為今後要走的路。

我極欣賞何家強的漫畫創作，但更欣賞他對漫畫教育的開拓。香港首次漫畫文憑課程是由他倡議，（後來由香港漫畫研究社與大一學院合辦），而他又擔任極重要的部份課程，從策劃授課都不遺餘力，他那份精神，我那有能不支持嗎？



大一藝術設計學院院長 呂立勳 一九八七年十一月十日



Cartoon usually gave the impression that it was only casual, light-hearted drawing. Most works of cartoonists were only humour and satire about minor things in life and society. Being not worthy in the eyes of the press, cartoon could only be accessory in entertainment pages in newspaper and cartoonists are paid very meanly. For a long time, cartoon did not receive the attention and develop in the way it deserves.

Today, cartoon is something very different. It is the best medium of expression. Difficult matters are directly shown through cartoonists' exaggerated strokes but simple images. The public don't need to think very hard and take a long time to understand. Immediately they grasp the idea and whoever in the public can appreciate.

Today, cartoon is no longer some casual strokes, humour and satire on minor things. Its subject matter is unlimited that even literature and other artistic media can't compare with it. Even philosophical and religious ideas can be thoroughly represented in cartoon and well received by the public.

Today, cartoonists have successfully created popular images that are sarcastic, energetic and durable. From graphic images to dynamic film images, cartoons with sound effect, and images of three-dimensional human figures, clothes, commodity, interior decoration, environment, we can even say everything, can be made into cartoon with individual uniqueness by means of cartoonists' image making techniques. Ordinary things and everyday matters that go into cartoon become impressive, convincing and the public easily accept them and love them. This is the unique function of cartoon.

Today, besides well versed techniques, cartoonists should try to refine themselves including in literature, so that they can critically observe and formulate individual viewpoint and style. With a firm stand themselves, cartoonists can set the fashion and lead the public in thinking.

Mr. Ho Kai-keung (Ren Ding Kou) is an outstanding cartoonist. He possesses all the requirements of a cartoonist. I personally believe that if he continues to work hard, he'll be tomorrow's superstar in the field. He has organized several individual exhibitions in one year and his vigour is much appreciated and respected.

Ho Kai-keung began to love drawing when he was a small child. He has received different types of training in art and design. Also he has been doing different jobs. He said that the spring of his inspiration was developed in a large company where interpersonal relationship was complicated. When everyone was involved in various severe fights and competitions, he sat aside with a cool mind to watch and to draw them on paper. Now he has taken up teaching and cartoon invention as his career.

I appreciate Ho Kai-keung's cartoons very much but even more is the work he does in cartoon teaching. He is the person who proposes the first cartoon course (later it is jointly organized by Hong Kong Cartoonist Association and First Institute of Art and Design). He himself also teaches the important part of the course. He commits himself to the whole process from planning to actual teaching. His spirit makes it impossible for me to deny him my support.

漫不經意、隨意而發，我的創作基本上以上述的意識為基礎。這畫冊以「戲畫」定名，使它能夠包納更廣及更多不同形式的創作。

畫集基本上是結集小弟由七九年至八七年間在各方面的作品。計有：

- 在報章雜誌發表的時事政治漫畫。這是以一個在香港土生土長、受西方民主教育的普通市民，忠於自己的感受所發的一些意見。
- 每天在人羣中掙扎，把其中所觀察得到的感受，透過「人性漫畫」說出來。
- 描繪與插圖的作品——顯示對美感的一些探索。
- 「衆生相」是對人的直覺以感性表達。
- 充滿強烈的動感線條和色彩的變形畫，我喜歡稱它為「寫心漫畫」。因為它除了是極為自我及感性的發洩性描繪外，更帶有諷刺和幽默成份，也為小弟最喜愛的一類。
- 畫集裏散錄著小弟在創作上和教學上的一些見解和資料，希望能與各位交流和研究。

面對無窮的宇宙，神秘的生命，歷來創造歷史、貢獻文化藝術的偉人，自覺渺小，從不敢奢望有驚天動地的偉大成就，只望默默苦幹，在有限的生命中留下小小的痕跡，使我有一種存在的價值和一個繼續生存的藉口。

藝術創作對藝術家來說是一種生命，生命有不同的階段。小弟只有短短的畫齡，可說是一個微不足道的開始階段，絕不能代表什麼成就，這次結集成畫刊，主要目的是作一個階段的紀錄，對自己、及對愛護我的前輩友好作個交待，酬謝他們一直給小弟的指導和支持！

何家強 寫於香港 一九八七年十二月廿七日

*Draw as I please, this is how I work most of the time. I name this album "Playful Drawings" so as to include works in larger quantity and wider scope.*

*My works included in this album are mostly completed during the period between 1979 and 1987, among them are:*

- *Editorial cartoons appeared in newspapers or magazines. They express the true feelings of a Hong Kong native who are enlightened by Western democracy;*
- *Life cartoons, or what I observed in the course of living;*
- *Drawings and illustrations, which represent my effort in exploring the sense of beauty;*
- *"Faces", a perceptual way of rebuilding the first impression people gave me;*
- *Caricature with vigorous lines and strong colours. I prefer calling this kind of drawing "cartoons in mind", because they are not only extremely personal and perceptual, but are also satirical and humorous — the type of drawing I like best;*
- *Random notes on the production and teaching of cartoons, which is a means to share my opinions with you.*

*Facing the vast universe and mystical life, even great people who create history or dedicate to culture and art cannot but remain humble. They have no wild wishes of accomplishing something which will shake the earth. All they wish is to work in silence and try to leave a tiny trace in their finite lives. This is the value for their existence and the reason for them to go on living.*

*To artists, art creation is a kind of life with several stages. As I have only engaged in the art of drawing for a very short time, I am still in the initial stage and can boast of no accomplishment. The main purpose for compiling this album is to make a record of this initial stage. This album is not only an answer to my own effort, but also an expression of thanks for my seniors and friends who have given me guidance and support all along.*

December 27, 1987 Hong Kong

Henry Ho



以上漫畫像由漫畫班同學描繪

The above caricatures are the works of students





丁巳年







跛脚鴨 *Lame duck*

1987



玩雜耍 *Show-biz*

1987





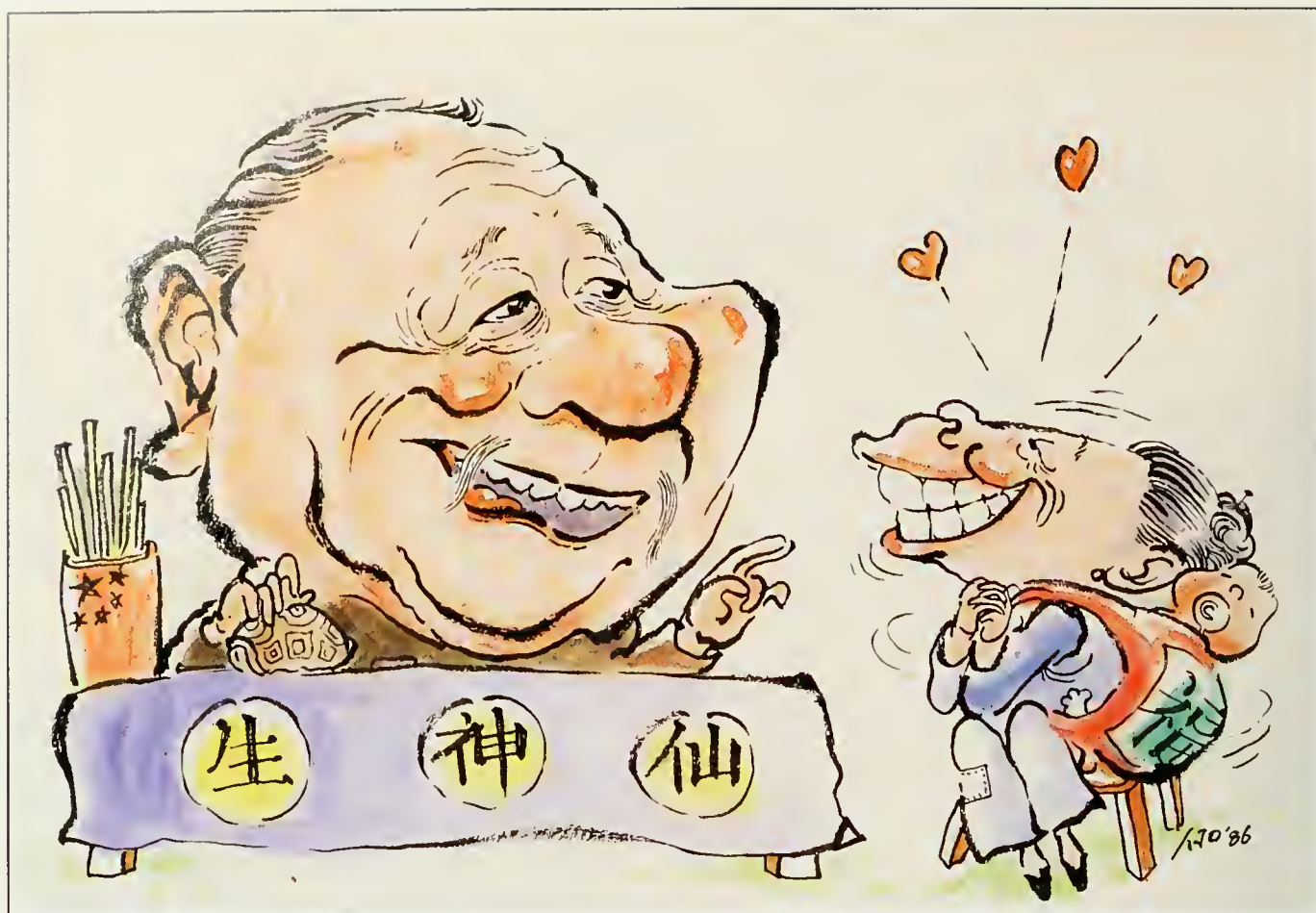












鄧小平：「中國的經濟在下世紀會翻兩翻！」 Deng Xiao Ping: "Chinese economy shall fold twice in the next Century."

1986



平行按步 Socialism vs money

1986

### ●漫畫——獨特的藝術媒體

在每個人的童年時代，相信一定會嘗試過「畫公仔」的經驗，無論畫得好或差，都很喜歡在白紙上隨意地塗鴉，「大作」完成後，自己把它翻來覆去地欣賞，十分有趣，如果加上別人的讚許，更加心花怒放開心不矣；誰知這種「隨意塗鴉」，就是漫畫的本質。經心理學家的分析，這種隨意繪畫的行為，是人們（成人或兒童）心理的稱望、意見及批評的直接表達；例如你最憎恨你的波士，在隨意塗鴉當中，會出現背脊刺上十多刀的波士形像，你時常想念你的女朋友，一個美麗的少女會出現你的筆下，而漫畫的基本精神就是這慾念，意見及批評了。

無論漫畫的讀者或創作者，對漫畫首要的要求就是要「過癮」或「爽」，即是我們喜歡看漫畫其中最大的原因是她有趣、滑稽和幽默，這可說是她的最大特色；憑著她的吸引力，將作者的意見及思想不經意地深入讀者的心底，使他們不自覺地認同作者的觀點，因而產生有效的思想傳播作用，大多數優良的漫畫都是以簡練的形像，通過一個精妙的意念，深入淺出地表達作者的意見，這種「線條符號」確打破國家、民族和地域的界限，實在是一種國際語言；而不同知識水平的人，也不難接收其訊息。



世事錯縱複雜，人性千奇百怪，通過漫畫的誇張強調、精練濃縮，一針見血地表達出來，遠勝密密麻麻的長篇文字；漫畫將主題的要點，作適當的誇張，不但增加其滑稽趣味性，且使讀者更容易了解事物的關鍵，知識其真相。

漫畫通常表達出來的形式及內容，都是非常社會性及時事性的，她是屬於廣大羣衆的東西，她將當地當時的政治黑暗、社會弊端、生活惡習，赤裸裸的解剖出來，加以發辣的諷刺和批評，激發起羣衆的注意和醒覺，產生正面而建設性的社會功能。在另一方面，漫畫可以作為一種純個人的藝術表達媒介，只要掌握漫畫的精神特色，將漫畫家的生命觸覺，心靈迴響，很主觀地表達，而高深的哲學也可用深入淺出的手法表現，當然這需要比較高度的技巧，但對投身於漫畫藝術創作者而言，這是他應該接受的挑戰，他有責任將漫畫這一獨特媒介推到更高的層次。

無可否認，漫畫確是一個非常廣泛的媒體，她的表達形式真如恒河星數，有單格的，四格的，多格的，連環圖的或動畫式的……等等，而內容更加千變萬化，只要能掌握到她的精神特質，在表達形式方面，可以創造出更多的可能性。而她的特質在近代的藝術畫派裡，不難找到，例如廿世紀初葉的「野獸派」，她以大胆色塊和線條構成變形誇張的形像，單純簡化地表達主觀感受，「新即物派」以強烈寫實的形式和半超現實幻想形像，捕捉客觀的具體性，而「達達派」更加利用幻想、象徵和嘲諷的手段，以不同怪特的表現材料，反叛傳統美術的框框；以上畫派的表達特色都與漫畫非常相近，而漫畫也可以在其中得到啓發和滋潤，使她的層次深度更加開廣。

很多人堅信漫畫確是一個功能巨大，不容忽視的大眾傳媒和獨特的藝術表達媒體，她應得到大眾的支持和推展，在西歐和日本，漫畫已成為一種獨特的傳媒學問來研究，以心理學、社會學、文學藝術等角度不斷探索，且設有漫畫圖書館、研究所，大學內開設選修科，而專業漫畫家協會都不計其數；但反觀中國和香港的漫畫，還停滯在一個初步發展階段！這不但需要漫畫家不斷努力創作，交出成績，更要各界人仕的鼎力支持，尤其是出版界的呵護，使漫畫這一個獨特的媒體充份服務社會，服務藝術。

人丁口

信報 一九八五年一月廿七日



1987

戈巴卓夫：「我們要學習互存，在這個細小脆弱的地球上和平生活。」

Gorbachev: "We must learn living together in this small fragile planet peacefully."





鄧小平：「中國現在造的是一個偉大的試驗」

Deng Xiaoping: "China undergoing a great experiment now."

1986

哪咤要現代化  
Na Jia steps to modernization

1986



## • Cartoon — An Unique Medium of Art

During childhood, everybody must have had the experience of drawing pictures. No matter we do it well or not, we liked to draw something, sometimes even aimlessly. When finished, we would look at our "masterpiece" again and again with appreciation. It was great joy if somebody praised the drawing. And that drawing aimlessly is the nature of cartoons. Psychologists said that this kind of casual drawing behaviour is the direct reflection of men's (adults and children) desires, views, and judgement. For example, you hate your boss very much and your drawing will be your boss with stabs in his back; or you always think of your girl friend and you'll draw a beautiful girl. This expression of desires and thoughts is the spirit of cartoon.

Both the cartoonists and the public expect something entertaining and satisfying from cartoon. The reason why we like cartoon is that it is funny, comical and humorous. These are its characteristics. Due to this attraction, the cartoonists' thoughts and views diffuse into the audience's mind in a casual manner so that they identify themselves with the cartoonists' point of view unconsciously. Cartoon becomes an effective means for the transmission of ideas and thoughts. All good cartoons consist of simple images in a refined design. Certain ideas and thoughts are presented in depth and in a way easily understood. This "line symbols" transcends barriers among nations, tribes and locality. It is an international language. No matter the education level, people can get the message without difficulty.

Life is full of intricacies. Human nature is somehow strange and absurd. Through cartoon, all these are sharply pointed out by means of exaggeration and emphasis. Ideas can be condensed and precisely put forward, which is much better than a long written passage. In cartoon, the main points are given appropriate exaggeration which not only adds to the comical and funny quality, it helps the audience to grasp the crucial points of the subject matter and to get to the truth.

Cartoon is both social and political in form and content. It belongs to the public. It exposes nakedly foul politics, social problems and undesirable customs and then criticizes all these in a severe way so as to arouse the attention and awareness of the public. In this aspect it is a kind of beneficial function in society. On the other hand, cartoon can be a purely artistic expression of an individual. Holding onto the uniqueness of cartoons, the car-



toonists can tell their feelings towards life and to voice out what's in mind subjectively. Even difficult philosophical ideas can be presented in depth and in a way easily understood. Of course, this requires more advanced techniques. However, this is also a challenge to those people who prepare to take up cartoon as their career. They have the responsibility to make improvement and to put it to a higher level.

It can't be denied that cartoon is an extensive medium. The forms are numerous: single-striped, four-striped, multi-striped, long serial and animation ....etc. The content can be unlimited. Only if you get the spirit of cartoon, you can invent many possible ways of expression. The spirit of cartoon can also be found in art of the modern times. For example, "The Wild Beast" in the 20th century. It is a way to express subjective feelings by using bold colours and lines to create exaggerated and distorted images which speak the artist's passion in a direct and simple way. "Fantasy" is of very realistic style combined with imaginary images to try to establish a objective reality. "Dada" is a combination of imagination, symbols and sacarsm. Various unusual materials are employed to paint. It is something rebellious to traditional paintings. The above groups have the similar characteristics of expression as that of cartoon. Cartoon can get stimulation and be enriched by them. Thus its quality can have further improvement.

There are many who strongly believe that cartoon is a powerful mass medium and an unique medium of art that can't be ignored. The public should give their support so that it can be further developed. In western Europe and Japan, cartoon has become a special branch of knowledge of mass communication. Study is done through different angles: psychology, sociology, literature and art. There are cartoon libraries and research centres. Courses are started in universities. Professional cartoonists are numerous. However, when we look at China and Hong Kong, cartoon is still in a developing stage. Not only the cartoonists should work hard, the public are needed for their heartily support and the kindness extended by the press is especially desirable. In this way, cartoon as an unique medium can serve both the society and art.

**Hong Kong Economic Journal** January 1985  
Henry Ho



1987

列根：我錯了 Reagan: I Confess!



1987

李光耀：「取消一夫多妻制可能是一種錯誤」

Lee Guan Yew: "It may be a mistake to cancel the polygamy."



鄧伯伯：「我的說話是算數的。」  
Uncle Deng: "I'll pay my words!"  
1986



自己識做 Self-Censorship  
1986

## • Liberating your mind from the regularities in the world

A cartoon is attractive because people find it funny and entertaining. It is an escape from reality and consists of absurdities. If a cartoon is only an honest, ordinary presentation of facts, a realistic painting will do the job better.

So the beginners are advised to be more open-minded. They should try to get into the world of cartoons by disregarding the usual order in our familiar, everyday world. In the world of cartoons, nothing is absolute, nothing is eternal anything can happen and all can change. The following are some important concepts grasping which will be the access to the spring of creativity:

### 1) laws and regularities:

In this world, things are regulated in certain order: the law of universal gravitation, the changing circle of the four seasons, sunshine in daytime and moonlight at night. Without questioning, we accept all these laws from our early childhood. However, in the cartoon world, all these laws can be changed the other way round.

### 2) morals:

Please don't think that we are advocating immorality here. We understand that morals are the principles held by people so that there will be harmony in society. Some cartoon ideas may go against these morals. However, if they don't go too far, people can find it acceptable.

### 3) traditions:

Some said, "breaking away from traditions is inventing some new." In drawing cartoons, it is even more necessary to make changes in the usual order of things in our surroundings. Sometimes, we have to turn things the other way round to achieve the comical effect.

In conclusion, cartoon ideas can be very crazy and that's where the cartoon effect comes from.

Article from "Cartoon Lecturing"  
Hong Kong Daily News

Henry Ho



## ●漫畫思考說解放

一個漫畫能夠成功地吸引觀眾者，使他們覺得有趣過癮，最大的因素是希奇古怪，脫離現實。如果是平平實實，將事實照搬，不如畫一張寫實畫好了。

所以，準備開始創作漫畫的朋友，首先要將思想開放，投入漫畫的世界，打破我們平日認為正確、必然的事物框框。在漫畫的世界裏，沒有什麼是絕對的、沒有什麼是不可以變的。任何事都可以發生，可以轉變；以下提出幾個重要觀念，各位可以細細思量，打開你們創意的大門：

(一)常規定律：你生存在這個世界裏是跟從一些必然的規律存在，如生老病死、弱肉強食、或物理的地心吸力，四時的春夏秋冬，白天有太陽晚上有月亮星星等。這種種規律是我們毫無疑問，自少就接受了。但是，這些東西在漫畫的世界裏，卻可以倒行逆施，本末倒置，甚至無中生有。

(二)道德教條：請各位不要誤會這裏提倡反道德，我們明白到「道德」是維持人羣社會生活和諧，互相遵守的一些規則，而某些漫畫意念可能對一般社會道德有多少抵觸，如果無傷大雅，相信一般人是可以接受的。

(三)傳統習慣：有人謂：「打破傳統，就是創新，」漫畫更加需要將周遭事物的習慣改變，甚至倒轉，才顯得漫畫的奇趣效果。

總之，漫畫的思考是「天馬行空」、「任意妄為」，奇巧怪趣由此而生。

人丁口

新報漫畫圈 漫畫教室



1986

許家屯：「不按本子辦事的風波已過去，現在中英合作很好。」

Xu Jia Tuan: "The crisis of being against the Joint Declaration is over. China and UK are in good relationship."



西取核電安全經  
Learning from the west  
1986

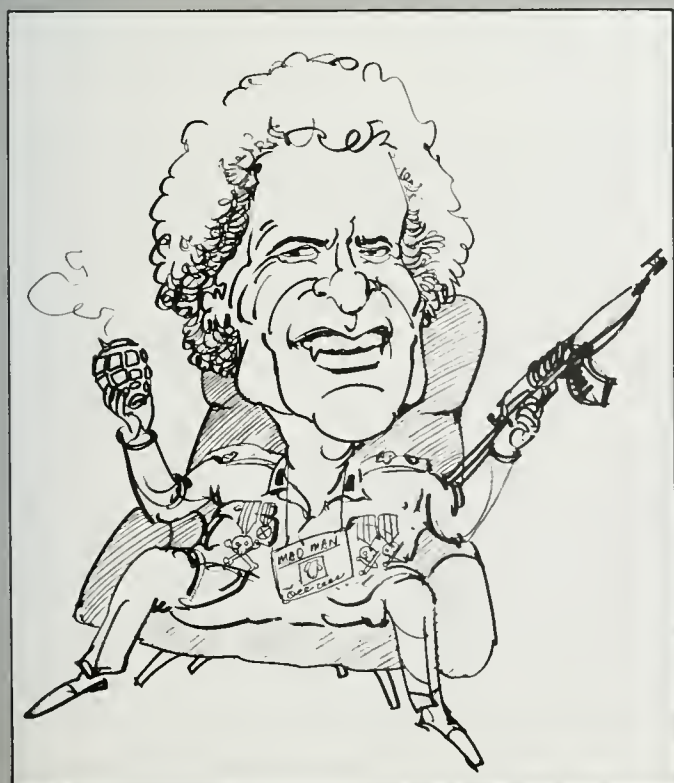




貴人過路 The Queen's crossing



偉大的一國兩制 The great "one country, two system"



造實驗 Doing experiment

嘿嘿嘿…… Ha, ha, ha,



### ●漫畫家不一定要天才

很多朋友都這樣說：「漫畫家是要天才才行。我沒有天份，不能做漫畫家…」。

事實上，一個漫畫家所需要的條件是十分複雜的。他或她需要有一定的幽默感、知識要廣博、頭腦要靈活，有畫家的造詣，文學家的修養、記者的觸覺，評論家的思考和判斷等等。而漫畫家們都有不同傾向，一些着重屬純幽默的聯想，一些著重理性的評論，一些則著重思想藝術性表達。

與其說他們的成功是天才，不如說他們能發揮興趣和結合努力創作的成果，只要將持之以恆，全面投入，培養幽默諧趣的意識，多思考，頭腦自然靈活，多留意周圍的事物，可強化觸覺，多閱讀也可令知識廣博。當然也需要不斷磨練漫畫技法，相信經過一段時間，「天才漫畫家」也可以是你的稱號吧！

### ●漫畫創作是有規律

創作漫畫的意念是純粹個人思想活動，雖然不同繪畫技巧那麼具體和實質，可以指導教授，但思考是可以引導和啟發的。長期創作的漫畫從業員，會領悟到一些意念產生的規律或方程式，每個漫畫家都有自己的一套創作規律，這些規律也很可能與其他漫畫家是共通的。只要掌握到這些規律和經驗，初學者得到啟示和引發，再與自己的思維結合，不斷地努力創作，一個拍案叫絕、精辟過癮的漫畫意念可能是你的處女作！

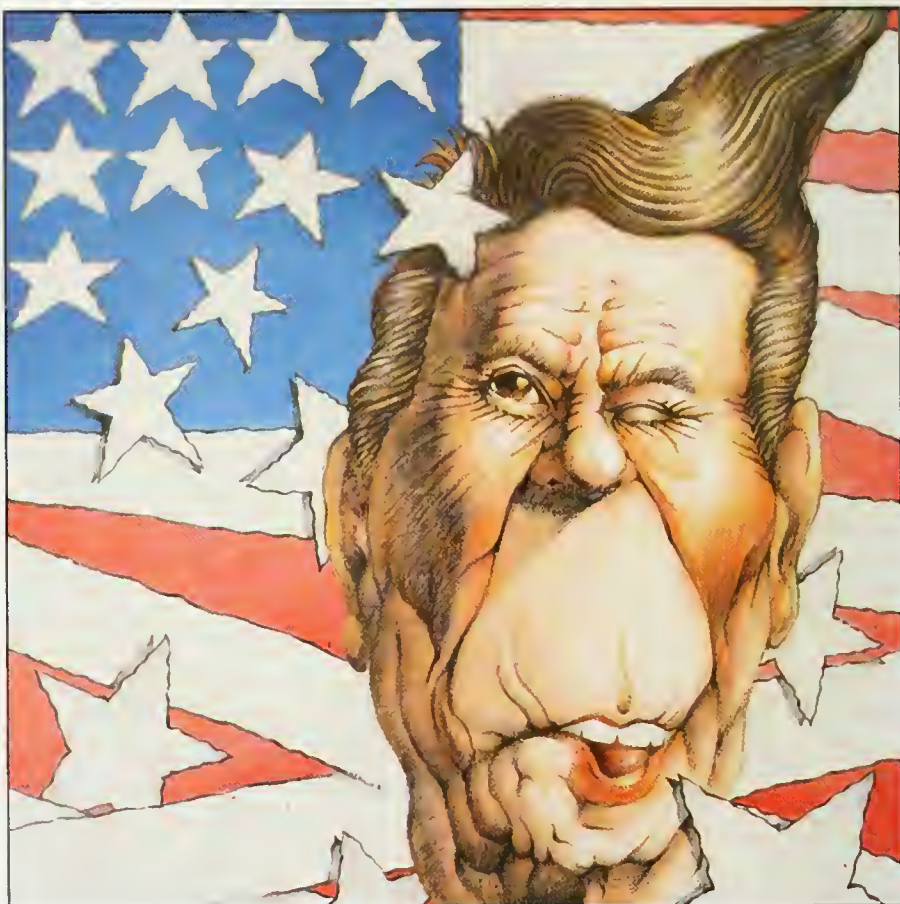
人丁口

新報漫畫圈  
漫畫教室



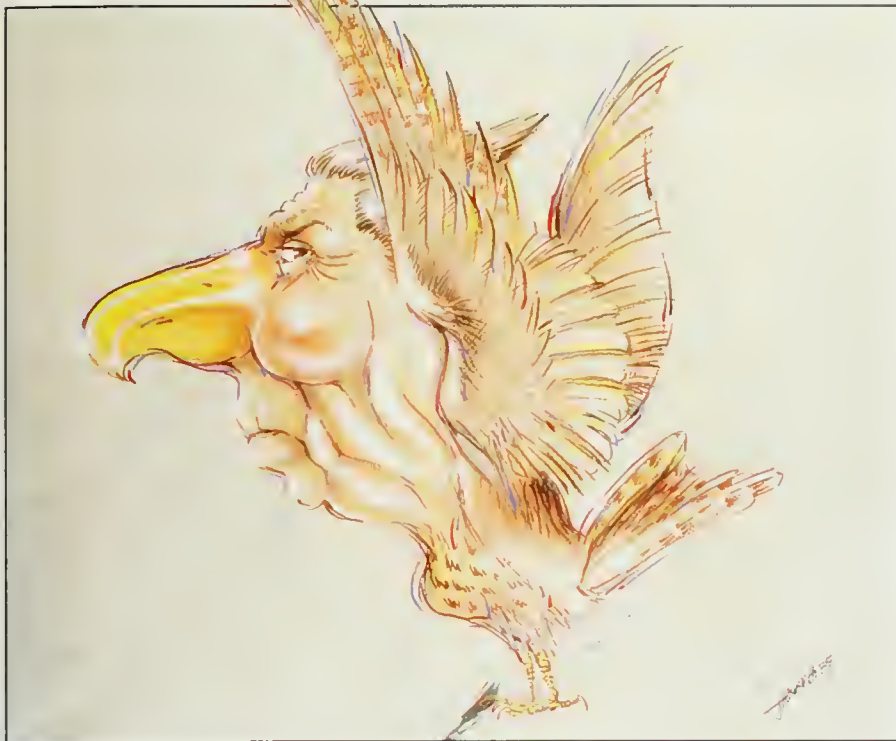
1985

和平新姿 The Soviet pigeon



1984

麻煩了…… It's trouble.....



發射！Shiit

1985



卡達菲：「攻我者必受重創！」Gadafi: "Those who attack me shalt be put into severe injury."

1986

### ● It needn't be a genius to become a cartoonist

Many people said, "Being a cartoonist must be a genius. I don't have the talent so I can't become a cartoonist."

Actually, the requirements of a cartoonist are complex. He needs to be knowledgeable, with a certain sense of humour and a nimble mind. He needs to have the aptitude of an artist, the temperament of a literary writer, the alertness of a journalist and also the contemplative and judgemental mind of a critic. There are different types of cartoonists. Some work on associations to be humorous. Some draw cartoons to comment rationally. Others express their thoughts in cartoons in an artistic way.

Rather than talent, the attributes to their success should be the opportunity to develop their interest and their diligence to create. All that need are persistence, commitment, nourishment of a sense of humour, more thinking to have a quick mind, a higher awareness to the surroundings to sharpen alertness and extensive reading to become knowledgeable. Moreover, continuous practice to improve drawing techniques is a must. So, it only takes time when you can also be known as a talented cartoonist.

### ● There are regularities governing the invention of cartoons

Unlike drawing techniques which are more concrete and can be taught, the invention of cartoon ideas is altogether an individual mental activity. However, there are ways to stimulate thinking. Cartoonists who are in the profession for a long time will have developed some regularities for the invention of cartoon ideas.

Every cartoonist has his own ways of developing ideas. Some of them may be common among cartoonists. Getting hold of these ways and experience, with guidelines and stimulation, the beginner can integrate all these with his own thoughts and the first cartoon invented can be wonderful, unique and original.

Article from "Cartoon Lecturing"  
Hong Kong Daily News

Henry Ho





養娘與親父 Margret and Deng



香港立法局議員 H.K. legco member



賣地求商 The great sale lady





一九七九年伊朗禁錮美國人質事件 The American hostages in Iran: 1979



一九八二年福克蘭羣島事件 Falkland 1982

### ●漫畫的靈魂——幽默

漫畫這種與其他畫種的最大分別，是有令人「笑」的效果，而笑的產生主要是漫畫中的「幽默」、「諧趣」、「滑稽」等。一個漫畫的成功與否，首要條件是它有沒有惹笑效果，這是漫畫的特色靈魂。

但在創作時怎樣使漫畫幽默、滑稽呢？幽默究竟是什麼東西呢，這裏給大家一個簡要清楚的說明：

「幽默」這中文名詞是由林語堂先生由英文「HUMOUR」或「HUMOR」所譯而成，法文也叫「HUMOUR」，德文叫「HUMOR」。它可算是比較新的名詞，所以在不同的字典及地方，其解釋都有少許差異。現試列出就可窺其全貌：

- 英文字典——滑稽、可笑、有趣。逗笑的事物、語言、手法等或帶諷刺性者。
- 新華字典——表面輕鬆，實含諷刺性的。
- 現代漢詞典——有趣或可笑而意味深長的。
- 林語堂——幽默處於俏皮與正經之間。
- 日本人——「有情滑稽」，長谷川如稱：社會性的笑，以特殊的認識態度，表現對社會生活及事態的「笑」。
- 辭海——美學名詞、通過影射、諷喻、相關等方法，在善意的微笑中，揭露生活中怪詭和不合理之處。

總覽以上的解釋，相信以「辭海」的定義最為全面，充份了解它的真義後，我們才可掌握它進行創作。





1986

一九八五年大事回顧 Looking back at 1985

### • The Soul of Cartoons

What makes cartoons different from other drawings is that it makes people laugh. Laugh is provoked by what is humorous, funny and ridiculous in the cartoons. A successful cartoon is decided by whether it can arouse laugh from people. This is an important feature of cartoons.

How to make your cartoons humorous and laughable? What actually is humor? Here, I would like to give you a clear and simple explanation:

(lao muo 幽默) in Chinese is translated by Mr Lim Ru Tang from the English word "humour" or "humor". In French, it is "humour". In German, it is "humor". It is quite a new word so its meaning is slightly different in different dictionaries and when it is used in different contexts. Here, I am quoting some of the meanings of the words:

"capacity to cause or feel amusement" — Oxford Advanced Learner's Dictionary

"something light-hearted and easy-going on the surface but with underlying sarcasm" — Siu Hua Dictionary

"something that carries profound meanings but appears funny and laughable" — Modern Chinese Words Dictionary

"something between sobriety and waggery" — Mr. Lim Ru Tang

"social smile — a particular consciousness towards the comical aspects of people's life and current affair in society" — Mr. Kushi

"an asthetic term, kind-hearted and with a smiling face to show the injustice and oddities in everyday life through implication and sarcastic symbolism." — Chi Hai

From the above, the Chi Hai gives us a more comprehensive explanation of the word. After we have understood its real meaning, we can handle "humour" in the right way in our invention of cartoons.

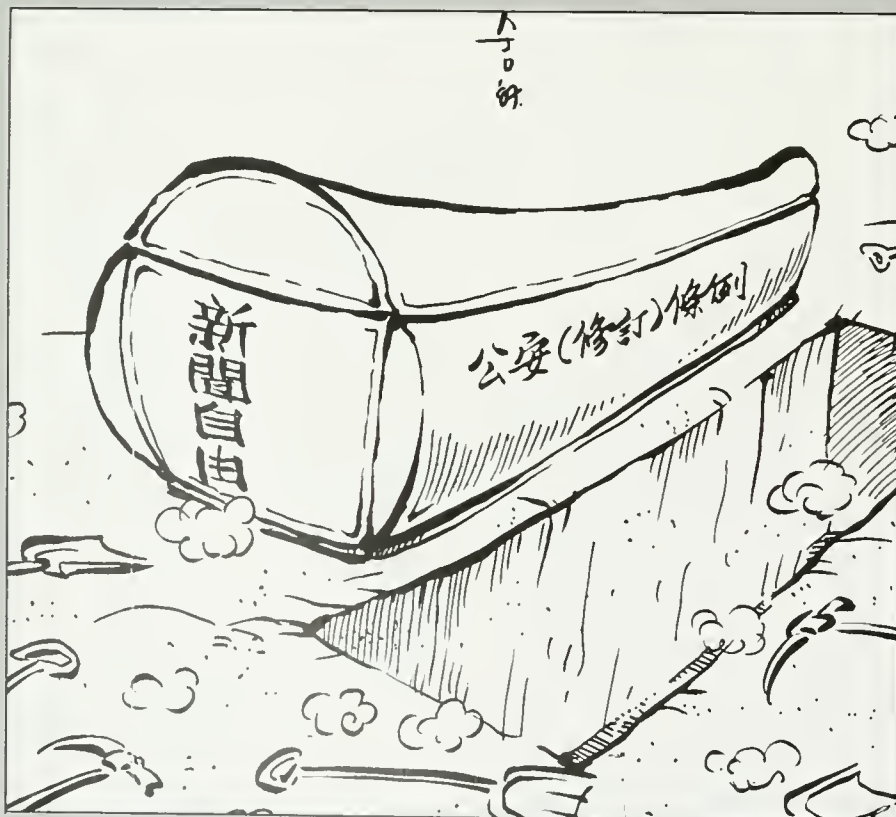
Article from "Cartoon Lecturing"  
Hong Kong Daily News

Henry Ho





言論自由再見 Good-bye freedom of speech



造定棺材掘定窿 Be ready

### • What is a cartoon idea?

The content of cartoons is expressed in an indirect way which in Chinese, the jargon is "Ciao 橋". Academically, it is an "idea". In the Chinese dictionary, it means the conceptualization of meaning. In the English dictionary, "idea" means "notion conceived by the mind" or "thinking of a way". These meanings may seem abstract but it helps us to grasp what is a cartoon idea. A cartoon idea is a term for a certain kind of mental activity. When there is a motif for a cartoon and you think of a way or an idea which can present the motif in a humorous way, then that way or idea is the cartoon idea.

### • The process of inventing a cartoon idea

A good cartoon idea will not come into being out of the blue. It is born of systematic and intensive thinking. The following is a suggestion of the process of that kind of thinking:

#### 1) Understanding the motif:

You must have a very thorough understanding of the motif and the content you want to express. If not, the work resulted would be superficial.

#### 2) Having a clear objective:

You must be sure about your own intention and the object of your ridicule. In this way, your cartoon will strike right at the head of the nail.

#### 3) Gathering information:

You must have ample visual material so that various structurlization of the idea can be possible.

#### 4) Thinking strategy:

An idea will show itself in the process of thinking. The more you think, the more ideas you'll get. (the steps of idea formation will often be referred to)

#### 5) Making a right choice:

From the variety of ideas you should choose the one that serves your purpose best.

#### 6) Asking for advice:

It'll be beneficial to seek other's opinions since we are usually quite subjective towards our own works.

If you follow the above process diligently, a reasonable and good idea will be produced.

Article from "Cartoon Lecturing"  
Hong Kong Daily News  
Henry Ho

### ●何謂漫畫意念

漫畫的內容，通過一個轉彎抹角的方法來表達，這方法術語稱為：「橋」，在學術上稱為：「意念」。「意念」在字典解釋為：「意思的理念」，英文 IDEA 解釋為：「NOTION CONCEIVED BY THE MIND」或「THINKING OF WAY」這雖然聽來抽象，但可幫助領悟其意義，如果要給「漫畫意念」一個定義的話，我們可以說它是一個思想活動名詞，凡有一個漫畫主題，通過思考得到一個主意或方法，達到幽默詼諧地表達主題，這方法或主意稱為「漫畫意念。」

### ●漫畫意念創作程序

一個好的漫畫意念不是從天而降的，它是需要有序地苦思創作出來，以下提供一個創作程序以供參考：

- (一) 了解主題——首先對主題的內容了解清楚其來龍去脈，否則作品會流於膚淺的表面。
- (二) 確定目標——在清楚主題後，確定自己的創作意圖，諷刺的角度準確無誤，才可一矢中的。
- (三) 資料搜集——在充足的視覺資料下可以找出不同構思的可能性。
- (四) 思索方法——意念在思索中浮現，越是思考，意念越多（意念的規律公式往往會提及）
- (五) 適當選擇——在多個不同的主意中，適當選一個最合適滿意的。
- (六) 客觀實驗——自己的創作往往失諸主觀，將作品給他人看，請第三者提供意見。

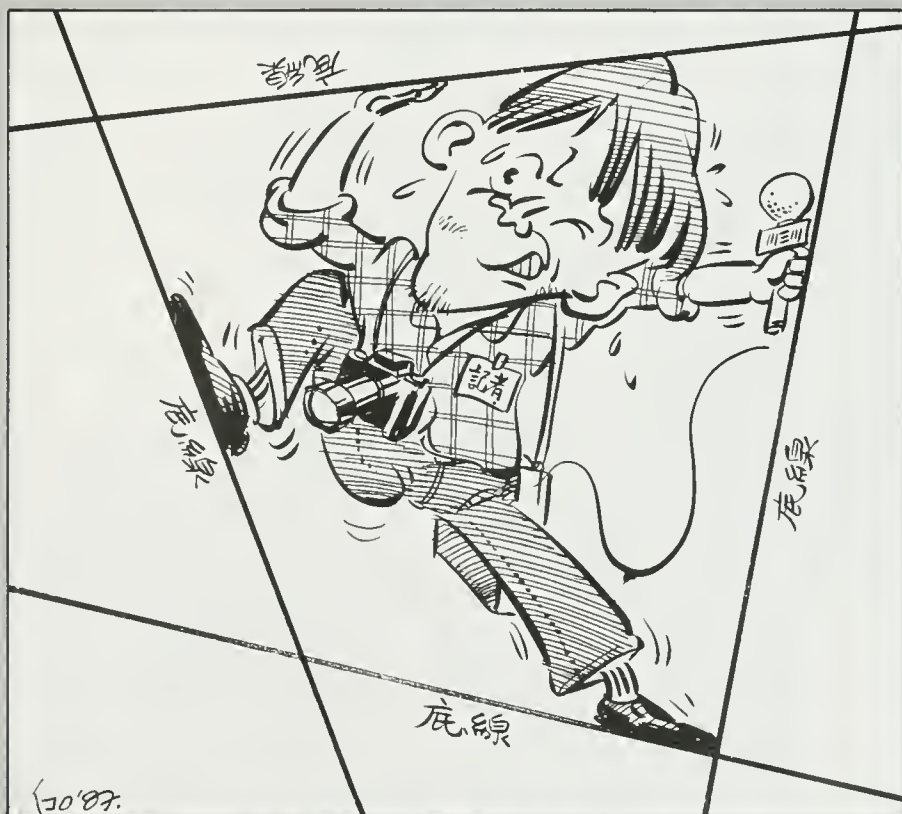
以上的創作程序如認真完成，一個合水準的好意念便會產生。

人丁口

新報漫畫園 漫畫教室



香港立法局議員 H.K. Legco member



新聞自由底線 Bottom-line of journalistic freedom







1986

高米尼 Ayatollah Khomeiny



1986

我的世界…… My World



1986

壓與反壓（南非種族事件）Press and be pressed



### •「靈感」這東西

相信任何與創作有關的思想活動，均少不得「靈感」這東西，沒有它，任何創作也不成，但它卻像個小頑童，你要它來，它偏不來，偶然不經意時，它卻湧現在你眼前。

初期從事漫畫創作的朋友，對它真束手無策，又愛又恨。很多「初哥」未能想出好的意念，索性把責任推在它身上。

但是，對一個專業的漫畫家來說，他絕不能受制於靈感的有無，否則便不算是一個職業漫畫家。對他們來說，「靈感」只是在不斷艱苦的思索下，在腦子裡產生突然的開啓。他不能等待「靈感」的出現，才去創作，因為如此的話，可能已來不及給報章雜誌刊登了。

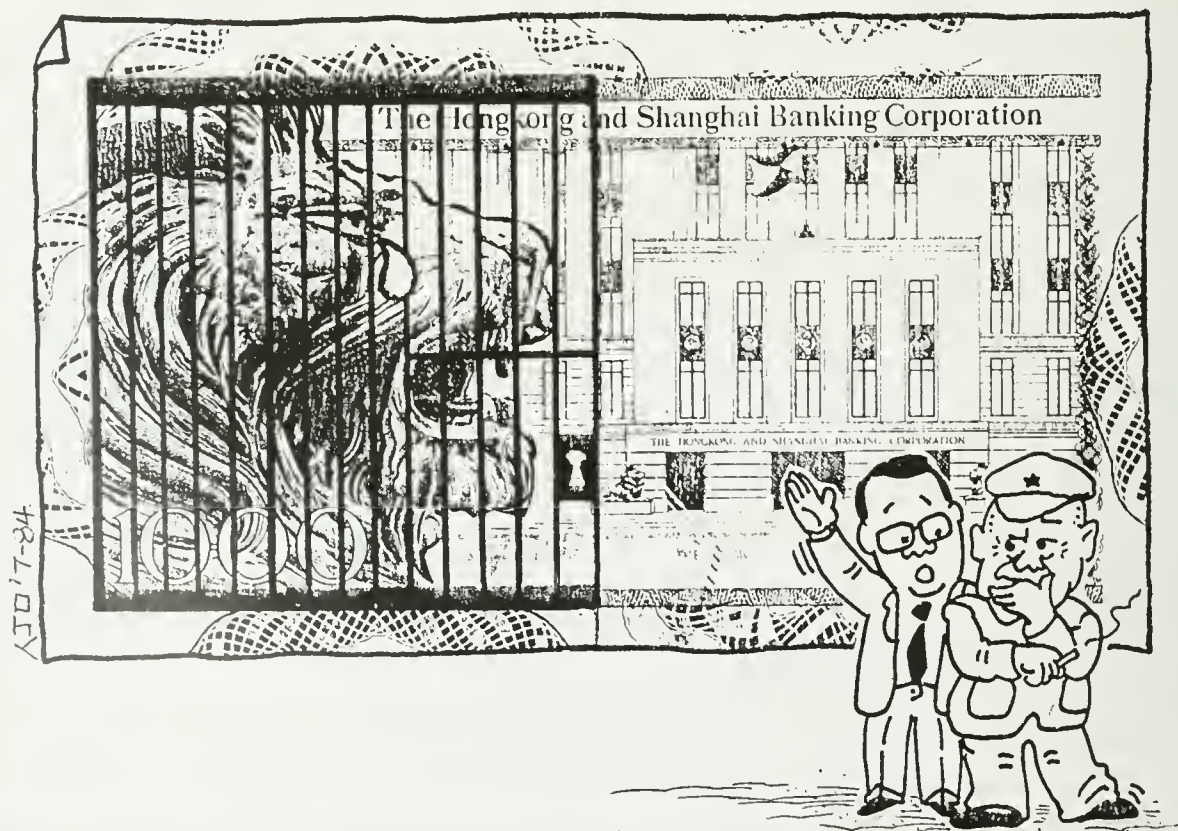
唯一能控制「靈感」的出沒，是要充份了解主題，搜集足夠的資料，確立要表達的方向，然後動腦筋艱苦思索，在一定的時間下，多個「靈感」可能在你腦子「爆發」，使你應接不暇。

人丁口



香港立法局議員  
H.K. Legco member

新報漫畫圈 漫畫教室



「要牠威猛就要給他自由」“Desperation needs Freedom”



試管嬰兒，體外受精 Artificial fertilization outside the body



即管造 Go ahead



忌廉花 Decorated cream

### • Inspiration

Inspiration is something indispensable to any mental activity that intends to create. No invention is possible without inspiration. It is like a naughty boy hiding himself when you want him, and when you are not aware, he shows up in front of you.

The beginners have a mixed feeling towards it. They desire for and are annoyed by it. They don't know what to do with this naughty little "thing". When failing to think of a good idea, some of them put the blame on it.

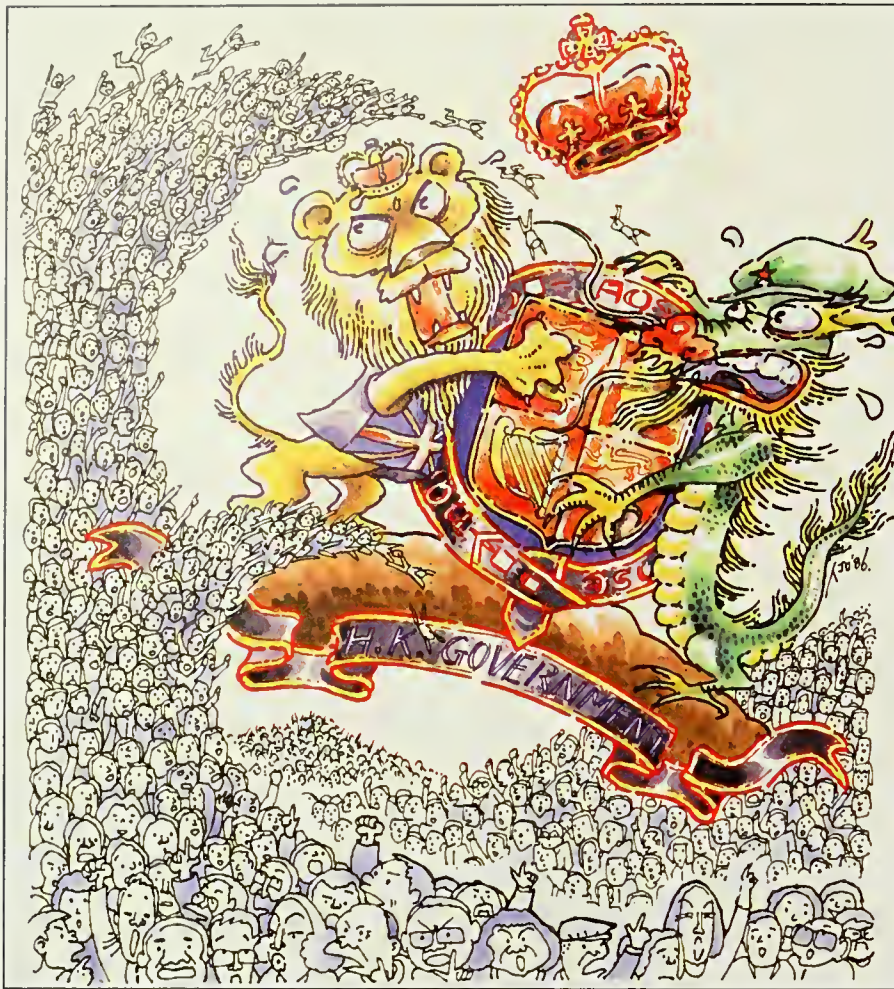
However, a professional cartoonist won't let himself be ruled by the uncertain coming of inspiration. He is no longer a professional if that does happen. To them, an inspiration will dawn on them after continuous hard thinking. They can't wait for its appearance. If so, they won't have their works sent to the press in time.

If you want to control over the coming of inspiration, you should, first of all, understand the motif, second, gather all the necessary information and set a clear objective, then, think hard. Within a certain period of time, several inspirations may "explode" within your head. You'll just find yourself too busy collecting them.

Article from "Cartoon Lecturing"  
Hong Kong Daily News

Henry Ho





雜誌封面插圖：主題（香港民主）  
Magazine Cover: Democracy in H.K. 1986



雜誌封面插圖（主題：中共學運）  
Magazine Cover: Student movement in  
communist China 1986









最佳防核疏散法 The best way to escape from nuclear disaster



賣豬仔 On sale

### • 怎樣才算是精「橋」

漫畫是以一幅/組圖像，透過讀者的觀看及思考，從而得知作者要表達的意思與幽默。那樣我們怎樣品評一個漫畫意念的好壞；一個成功的漫畫「橋」需要具備那些條件呢？這裏列出以下要點作參考：

- (一)適合性——一個漫畫意念的成功，首要條件是能令觀者明白作者要表達的意圖。其形像意義、處境意義、象徵意義等都要配合適當，不可牽強。
- (二)力度性——一個好的漫畫應該有強度的感染力，使人念念不忘，才算成功。感染力的形成十分複雜，細加分析，我們可以在情理、形態、形像等等作強烈誇張，來達成這個效果。
- (三)思索性——一些好的意念，往往要觀者細細思考才能領悟；越是思索，越是感受到這漫畫的內涵意義。這樣的作品，可給觀者一個深刻的印象和影響。
- (四)創新性——這是任何藝術創作者的應有的追求。所謂有創新才有創造，陳腔濫調的意念會使人望而生厭。創作的路向有多方面，如：題材、手法技巧、形式表達等等。

人丁口

新報漫畫團 漫畫教室



• **What is a superb "Ciao" (idea)?**

Everybody knows that a cartoon is one or a series of drawings. It requires a person to look at the drawings and think so that the meanings and the humour can be understood. How do we decide what is a good cartoon idea? What should a good cartoon idea consists of? The following are some notes for your reference:

1) appropriate use of images:

A successful cartoon idea can accurately convey what the author intend to express. There should be a harmony among different images used: the figure, the setting, and the symbols.

2) degree of impression on the audience:

A good and successful cartoon should be impressive and remains in people's mind. What make a cartoon successful are complex. Exaggeration can be made in the logic, the images and the symbols to achieve the effect.

3) provocation of thoughts:

A good idea demands much thinking to understand. The more it makes you think, the more you find it meaningful. And this would leave a strong impression and influence on the audience's mind.

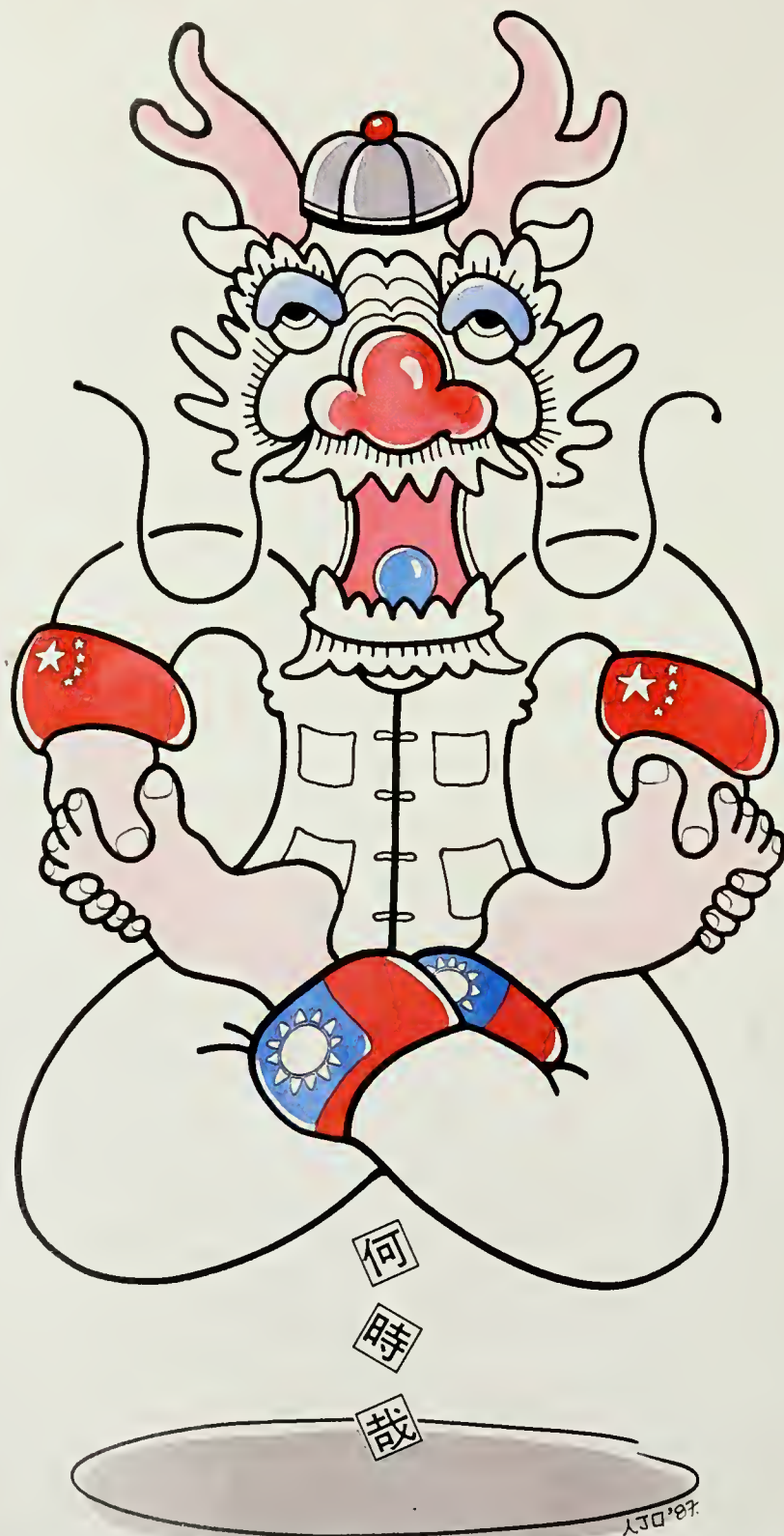
4) Creativity:

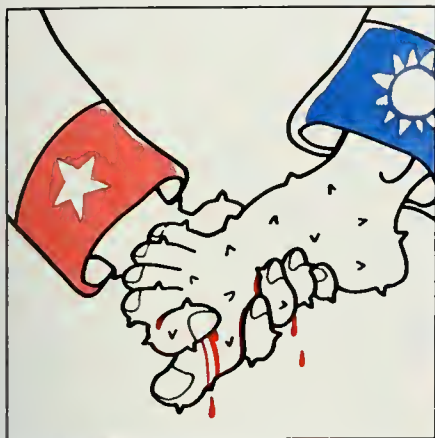
This is what every artist pursues. For creativity, one expects the making of something new. Repetition and copying are loathsome. To invent something new, you can work in different directions: the motif, techniques and the form.

Article from "**Cartoon Lecturing**"  
**Hong Kong Daily News.**  
Henry Ho



果 四 成 業 大 一 統

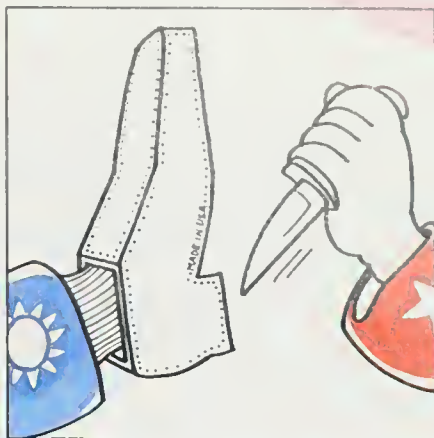




1. 苦痛回憶 *Bitter memory*



2. 強與弱 *The strong and the weak*



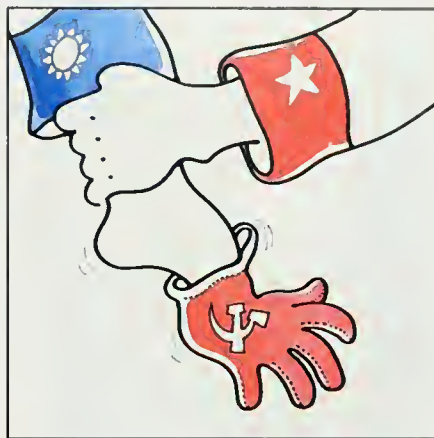
3. 自衛 *Self-defence*



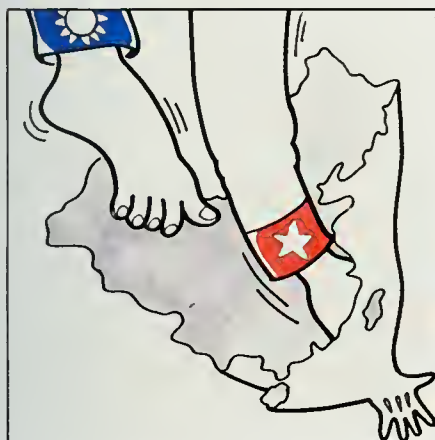
4. 同病相憐 *sympathy*



5. 貧與富 *The rich and the poor*



6. 不可強行 *Cannot be forced*



7. 一國兩制 *One country, two system*

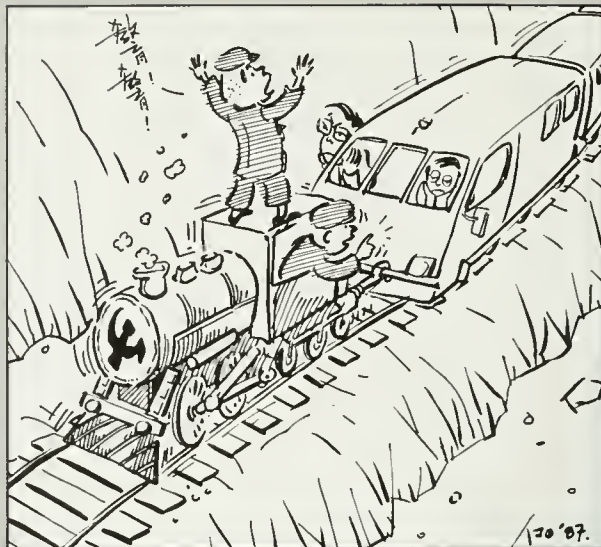


8. 不要攪! *Don't scratch my sole!*





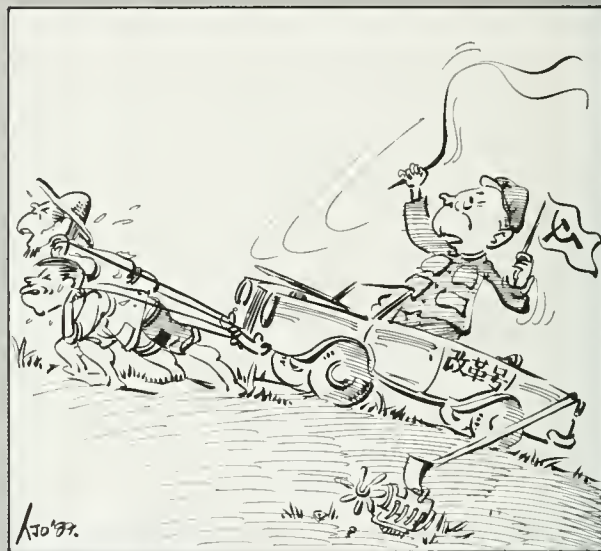
百花齊放、百花爭鳴 *Let a hundred flowers blossom*



堅持領導 *The slow leads the fast*



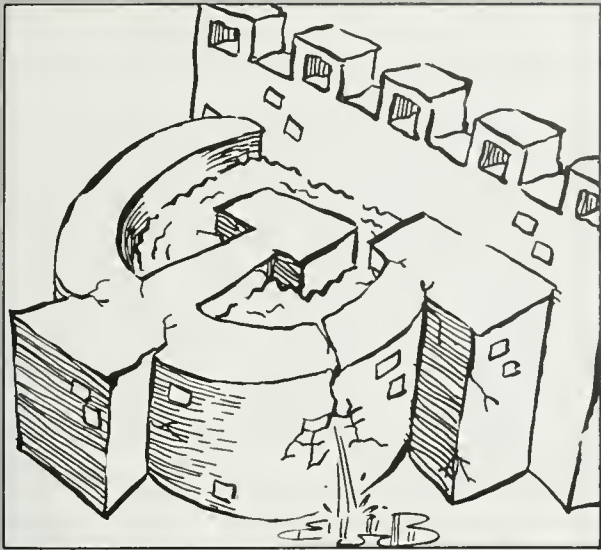
忽左忽右、觸目驚心 *Frightening uncertain policy*



勤儉建國、艱苦奮鬥 *To build the country with diligence*



潔白潔白好潔白 *Brain-washing*



缺口 Breach



引導 Directing



反資本階級自由化 Anti-Bourgeois liberation



共產式自由 Socialistic liberty





一國兩制 One country, two systems

## ● 立體漫畫

「立體漫畫?!」各位可能質疑漫畫是畫，何解有立體？這是一個好的問題，要回答這問題要涉及漫畫的原始觀念；大家都知道漫畫這媒體的成立只有短短百多年歷史，而漫畫的定義及觀念在爭論發展當中，將漫畫這觀念推廣到不同表達形式，肯定對漫畫發展有一定的裨益，「立體漫畫」的創作基本上是以上述觀念為原則。

漫畫的意念立體化是將漫畫要表達的形象以實物代替圖畫，這樣的做法最大的效果是使觀者對漫畫要表達的訊息更具真實感和說服力，作品是三元空間立體存在，不只是平面圖畫的象徵顯現，再者，觀者可以身體力行直接參與作品的內容。因為立體是可以觸摸的。在學術性的藝術形式分類，我們可以稱「立體漫畫」為「漫畫式概念藝術」。因為它是運用漫畫的意念，透過立體物象表達，立體物象不是藝術主體，而其內裏意念內涵才是本質。

人丁口

新報 漫樂園

## ● Three-dimensional Cartoons

"How can cartoons be three-dimensional?" people may wonder.

To answer this question, we have to go back to the original concept of cartoons. Cartoons only came into being a little more than a hundred years ago, its definition and concept have been in controversy and are by no means settled. To promote the development of cartoons, it will be beneficial to enlarge their notion to include various forms of expression. Three-dimensional cartoons departs from this principle.

Cartoons are three-dimensional in the sense that representation is achieved by material objects instead of pictures. The best advantage is that it will make the message more realistic and convincing, for the work exists in three dimensions and not on a flattened surface. Moreover, the audience can touch the objects, and can get involved personally.

In terms of academic categorization, three-dimensional cartoons can be called "conceptual art in the form of cartoons", because its idea is expressed through cubic objects. The subject of art is not the objects, but the message and meaning they carry.

Article from "Supplement of Cartoon"  
Hong Kong Daily News

Henry Ho



新聞先生之死 *The death of Mr. Journalism*



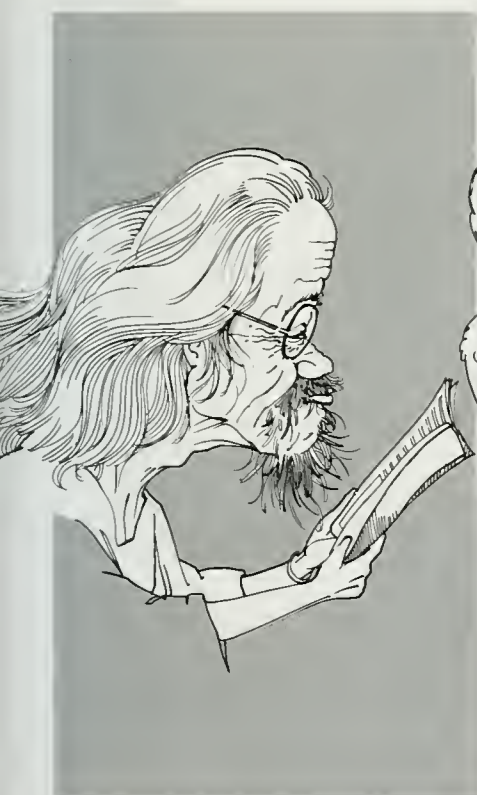
民匯處 *Survey Office*



肉隨砧板上 *Hong Kong for chopping*







老學究 The old egg-head 1984



基佬與表叔 Mr. Gay and Uncle China 1985



牛眼眼 The bull's eyes 1984





食 eating



往事 Past memory



你的老細 Your boss



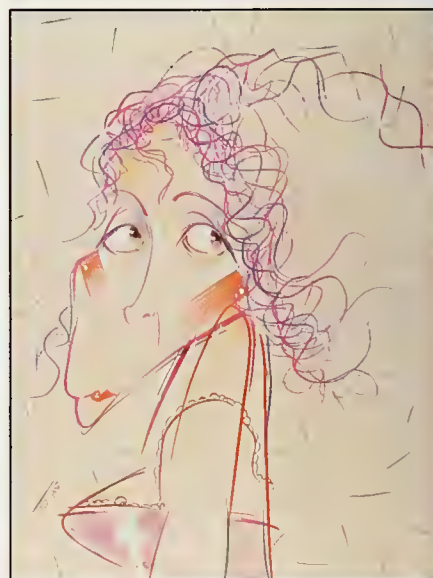
機械笑容 Mechanical smile



奸人相 The evil look



阿六孖 Auntie Six



中區麗人 Lady in Central





回憶 Memory



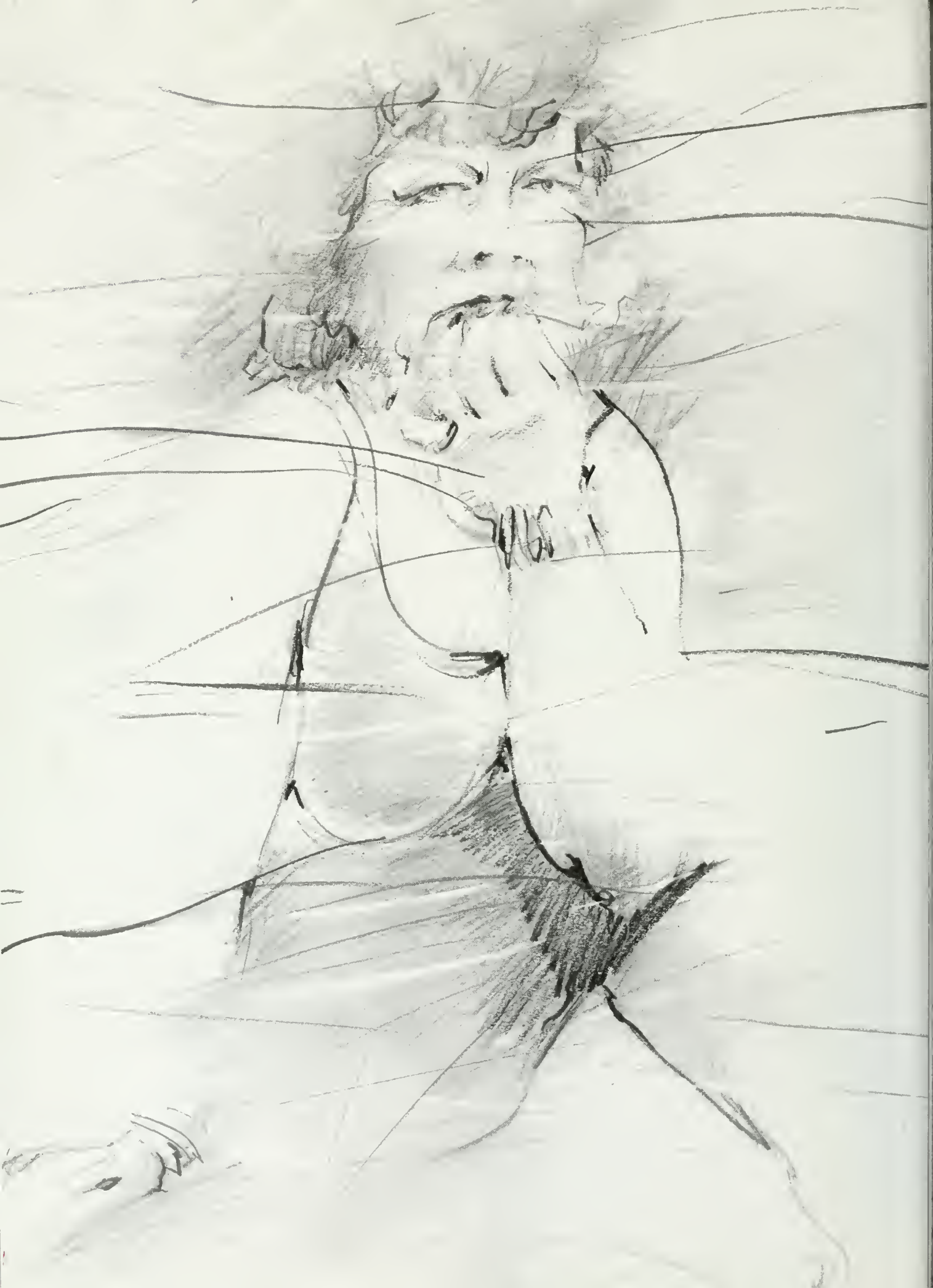
買餅 Going to the market

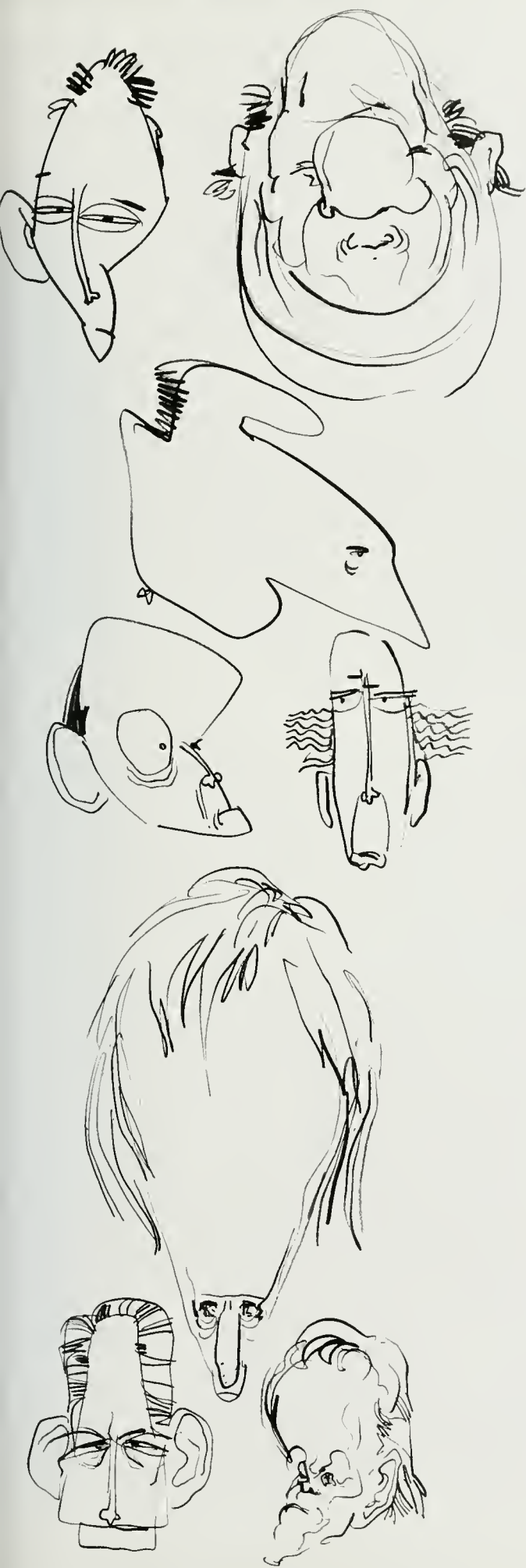


下班了 5 o'clock

等時候 Waiting







1984

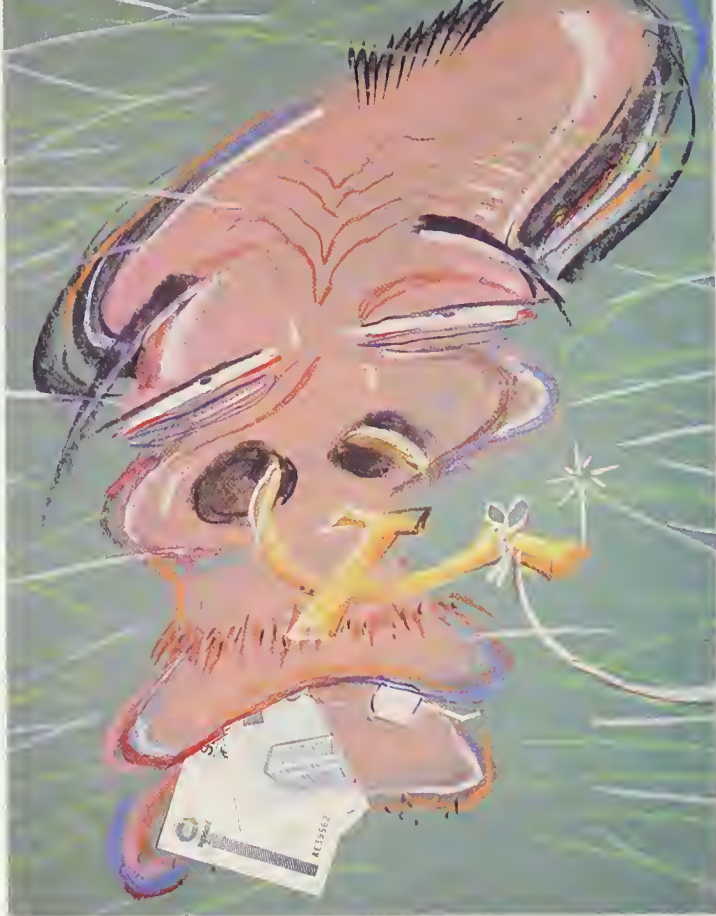


1984





九七相之一 '97 scene 1



九七相之二 '97 scene 2



九七相之三 '97 scene 3



九七相之四 '97 scene 4



九七相之五 '97 scene 5



九七相之六 '97 scene 6

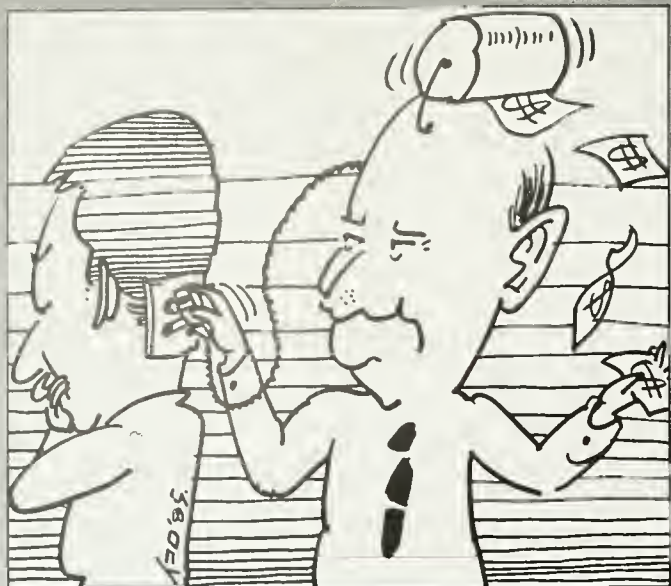


九七相之七 '97 scene 7



九七相之八 '97 scene 8





偷橋 Stealing gimmicks



下一代 Next generation



冇天良 The devil's nature



這個是你的位 This is your seat!



「奴隸」  
Slavery



一生勞碌  
Chasing desire





梅艷芳 Mui Yim Fong



暴光暴到爛 —— 黃老霑 Over-exposed: James Wong



影王影后——鄭則仕、王小鳳 Film King & Queen: Chang Chak-shi and Wong Shiu-fung



打出銀紙——史泰龍 Boxing money: Stallone



*H.K. star*



*H.K. star*



*H.K. star*

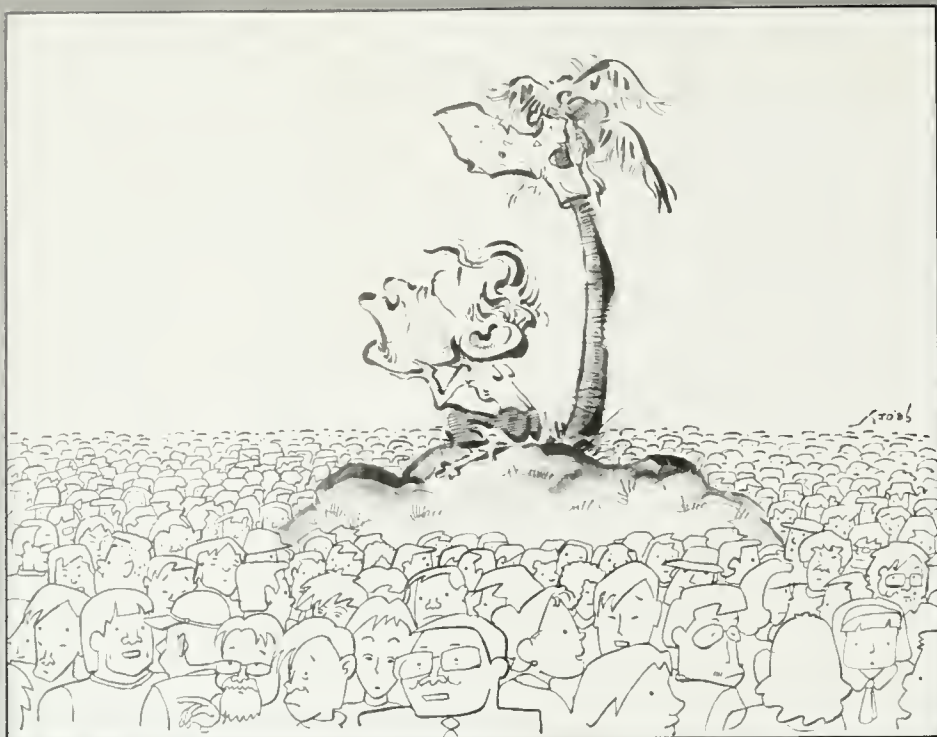


*H.K. star*



*H.K. star*





人海孤島 *Isolation from people*



競賽時間 *Racing with time*



開一解百 Find the key heart



同體相殘 Finger fight



人類真正的敵人 The real enemy of human beings



自閉 Self-prison



好戰形像——史泰龍  
Warlike Stallone



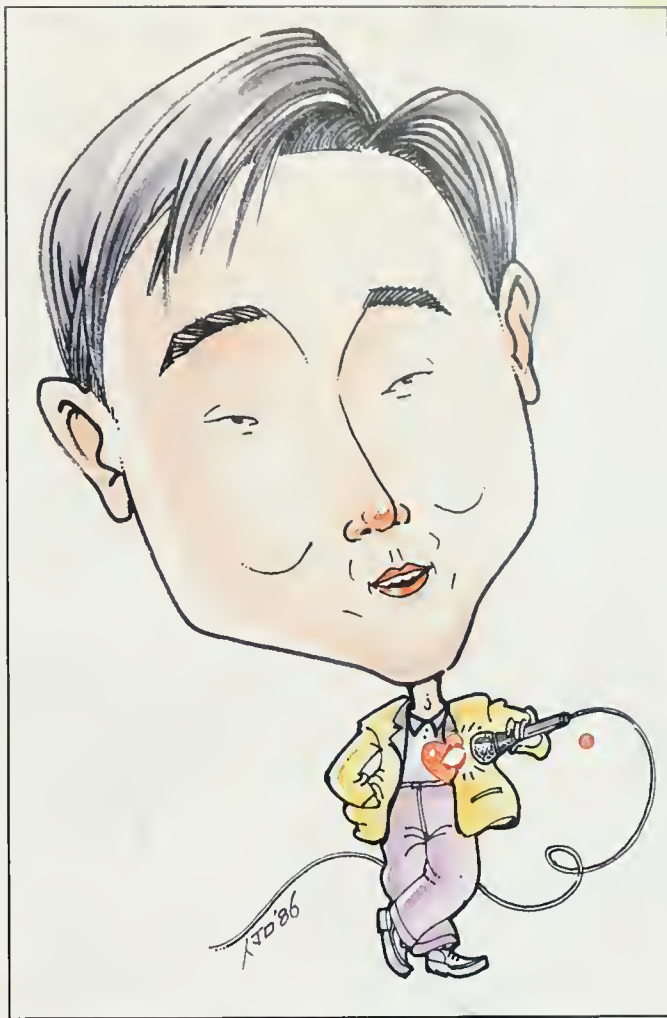
奸人堅 The devil king



陳積 Jack Chan



幾許風雨——羅文 Roman Tam: a few drop of rain



心中的說話——呂方 Words from the heart: Lui Fong

### • 幽默內涵的「斬件」透視

相信大家都知道，幽默對漫畫的重要性，在我們要掌握它進行漫畫創作時，首先我們要弄清與「幽默」如影隨形的弟兄：「滑稽」與「諷刺」。一些漫畫我們看來沒有什麼意思，只有逗笑的滑稽及談諧，有的帶有強烈的諷刺意義，但並不十分逗笑，這與幽默有何關係？它們與幽默有什麼不同？這裏給你們弄個清楚。

首先，「幽默」可說是一個大名詞，它應包括「滑稽」和「諷刺」，幽默有逗笑的成份，是一種表達思想感情、意見的一種手段，要求技巧性的美感藝術加工，還帶委婉和善的感覺。

有些漫畫稱為「純滑稽漫畫」，漫畫內容沒有什麼意思表達，也沒有問題反映，只是透過一些逗笑的橋段，博人一笑，但「滑稽」是出於幽默，不等於幽默，也可稱為「低級的幽默」。

而「諷刺」是針對和抨擊，本身未必逗笑，多以尖刻的手法作嘲弄對象，它卻出於幽默，但不等於幽默。

人丁口



奶媽 VS 奶媽 Breast vs breast





出口傷人 the wild mouth

### • An analytical perspective of what's in humour

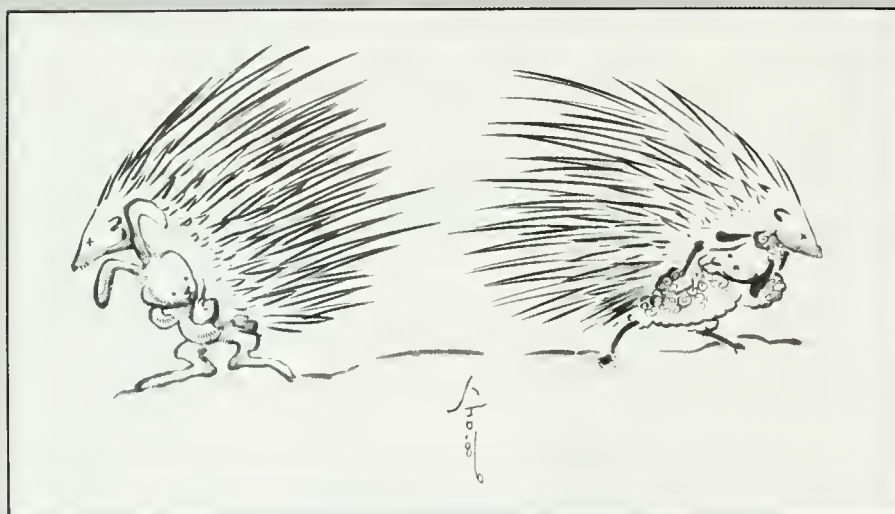
Everyone knows how humour is important to cartoons. Before starting to work for our invention of cartoons, we should have some understanding about "comicality" and "sarcasm" which are always accompanying humour like its shadow. Some cartoons are only comical and funny. They don't carry any underlying meaning. Some are strongly sarcastic but not so laughable. And, what are these to do with humour? What's the difference there? Here, I'll try to give you an answer.

First of all, humour includes the meaning of "comicality" and "sarcasm". Humour prompts smiles with artistic techniques to enhance the aesthetic value. It is a warm-hearted, not so straight forward way to express thoughts, feelings, and views.

Some cartoons are merely comical. They are not meaningful and they don't reflect any problem. They only make people laugh by something funny. Humour includes things that are comical but humourous is not equivalent to comical. To be merely comical in cartoons is a kind of humour of a low quality.

Article from "Cartoon Lecturing"  
Hong Kong Daily News

Henry Ho



自衛相交 Self-defence intercourse



「相交」"intercourse"



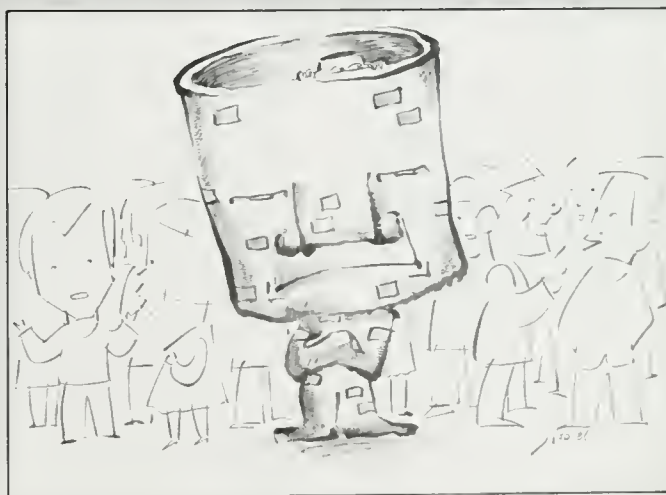
邪惡與美善 *Devel and angel*



集非成是 *All wrong makes right*

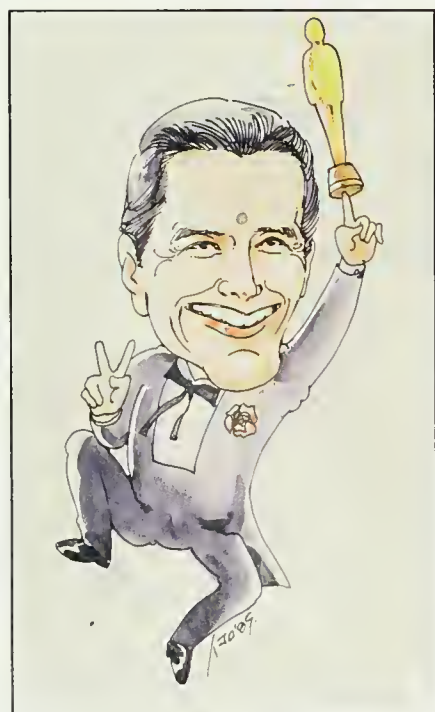


哈哈……矮仔！*Ha, ha, ha, shortie!*



自閉裡的窺視 *The scope of self-prison*

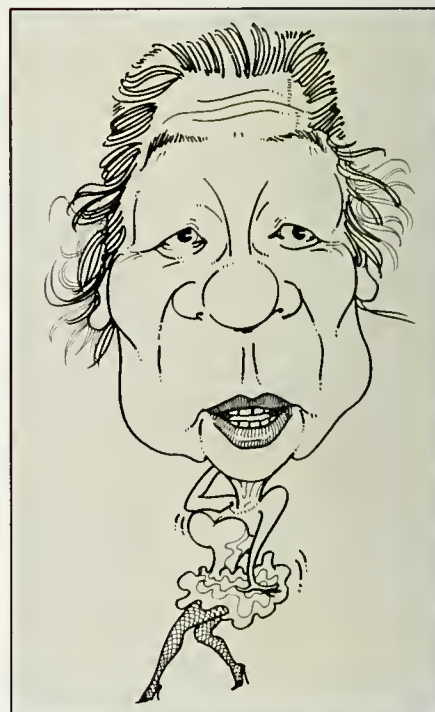




黎明已到——發仔 *The dawn has come: Fat*



賭王儀態示範 *Model Casino-king*



品姨 *Auntie Bun*



肥鵝跳舞——肥肥 The fat swan dancer: Sham Tin-ha



徐克 Tsui Hak

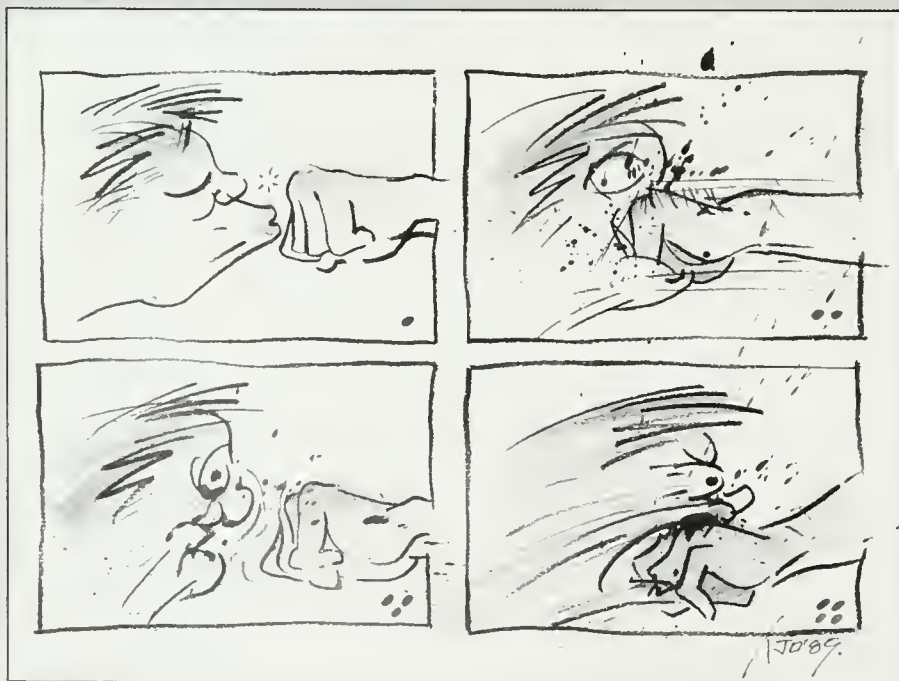


氣功大師——關德興 Master Kwan Tak Hing





享用智慧 Eating brain



正常反應 Normal reaction



勇士! The courageous one



跪地餵豬糞 Money-shit



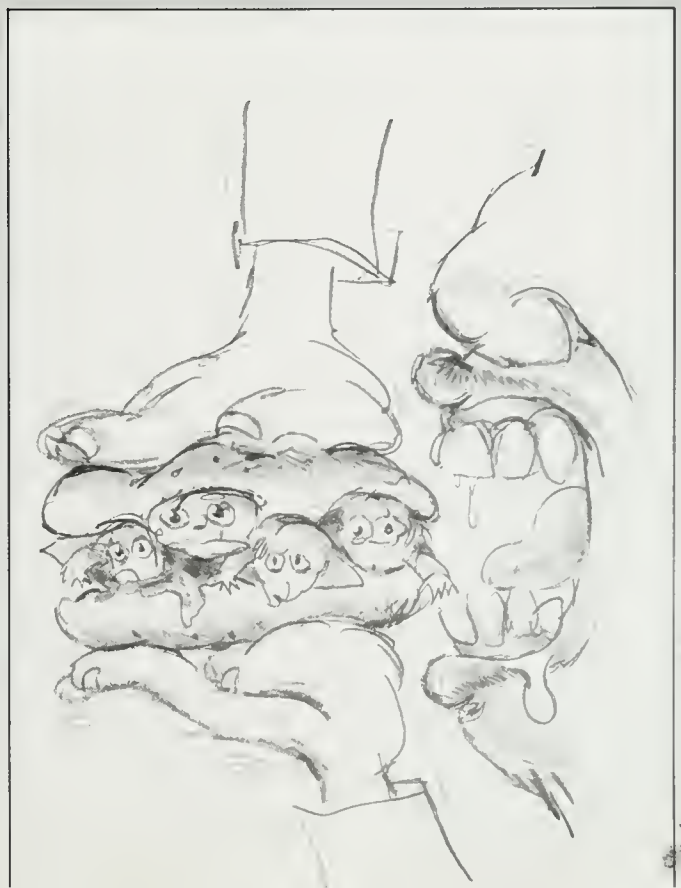
萬難齊寫 Escape from responsibility



顧影自憐 Self-pity

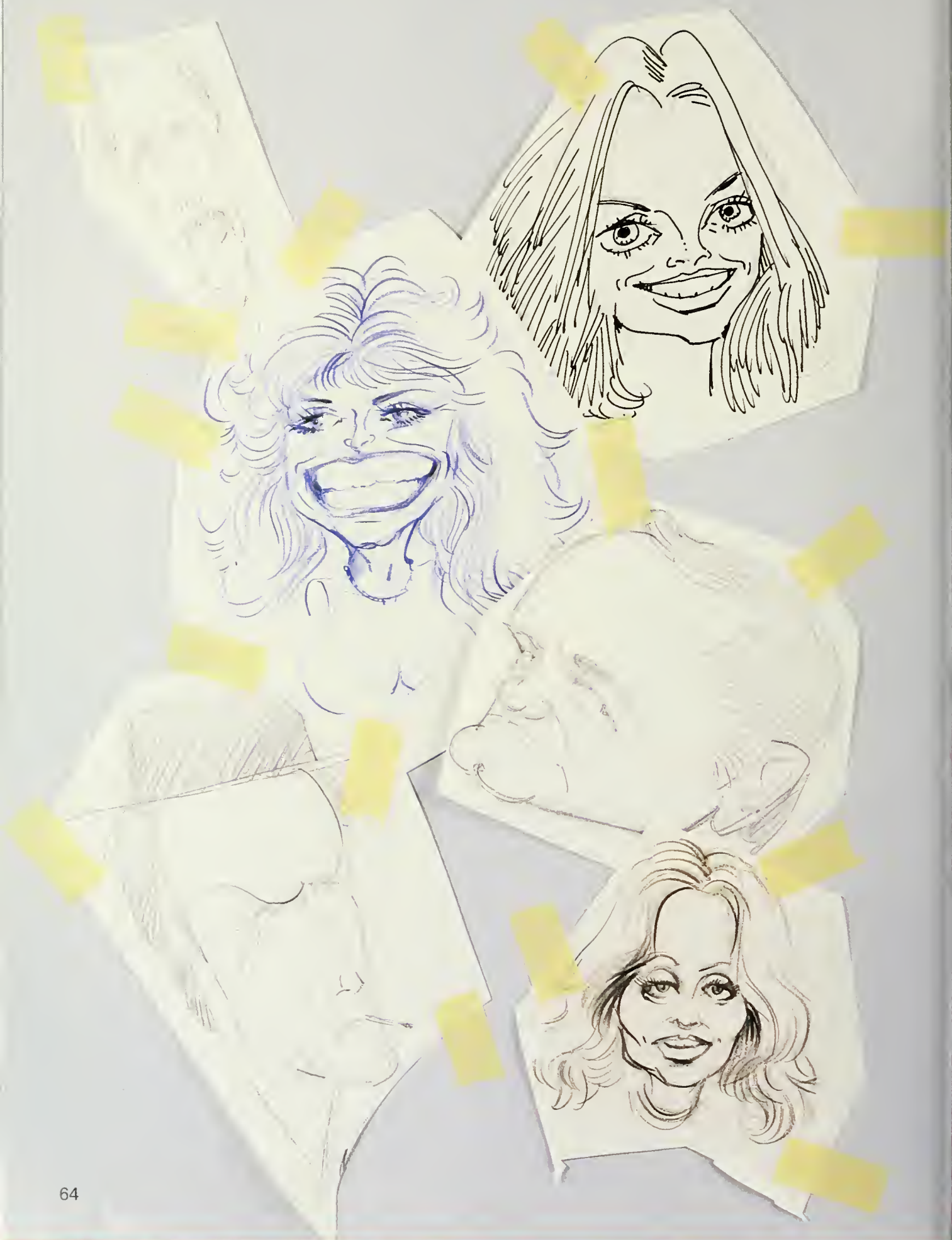


太好身材 Too good shape!



人肉漢堡包 Human-meat burger







*John Lennon*

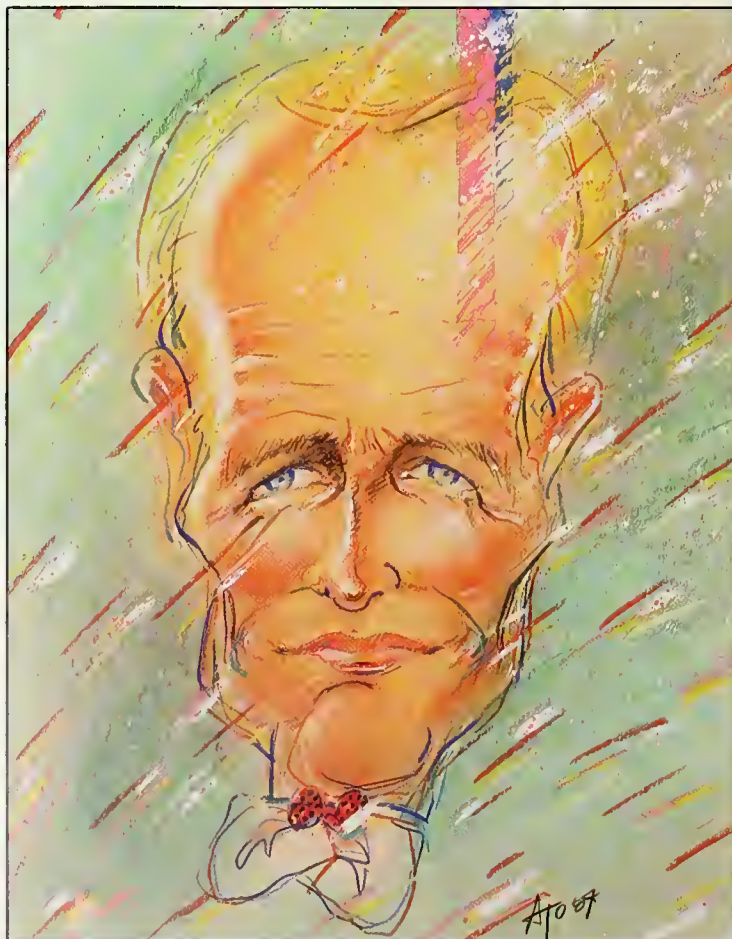


*John Denver*





Prince



Paul Newman







# 觸·電·舞·大·賽

七月廿日\*歡樂\*宵\*

T.V. flip card design 1983



T.V. flip card design 1984



T.V. flip card design 1983



T.V. flip card design 1983





T.V. flip card design 1985



T.V. flip card design 1984

# 蝦仔 DADDY



T.V. flip card design 1984







夏·日·擂·台





T.V. flip card design 1983



T.V. flip card design 1983



T.V. flip card design 1984

# 羣星獻技賀台慶



T.V. flip card design 1982





T.V. flip card design 1985



T.V. flip card design 1985



T.V. flip card design 1984



T.V. flip card design 1984





祝壽咭 Birthday card



賀婚咭 Marriage card



問候咭 sympathy card



榮升賀咭 Promotion card



狀元及第

狀元及第



畢業賀咭 Congratulations card



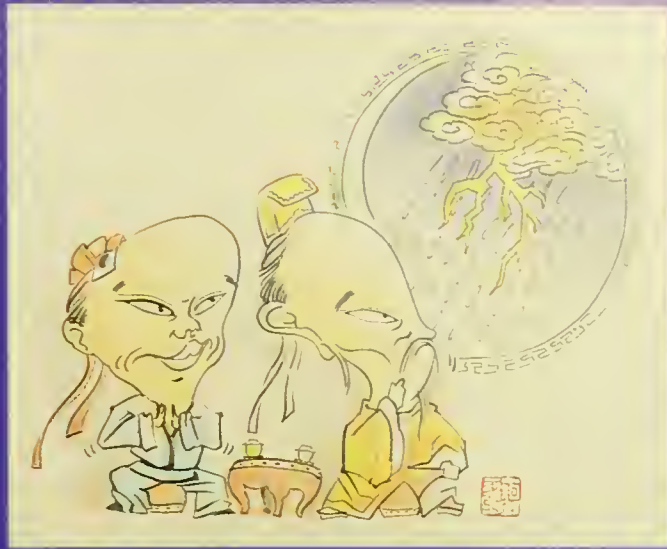
民間故事(一) Folk-tale(1)



民間故事(四) Folk-tale(4)



民間故事(二) Folk-tale(2)



民間故事(三) Folk-tale(3)



民間故事(五) Folk-tale(5)





Pencil drawing

1987

### ● 描繪

描繪可說是人類天性之一，大多數的小孩都喜歡點點畫畫，不在乎畫得好或差，只是享受著這種行為；沒有錯！描繪是一種原始的表達行為，它是由大腦的理性及非理性直接指揮手部活動，通過手中所持的物料畫在平面上，使內心的語言直接表現在畫面上，化為視覺效果。

插畫的創作目的在滿足客戶的要求——客觀動機，而純藝術畫則只為自我的表現——主觀動機，純藝術的原則是表達個人的思想感情，觀者可通過作品了解作者，產生純藝術的共鳴意義；而對插畫而言，我們可以品評它的純藝術成份，這在乎插畫家本身的修養及內涵而定，一幅藝術成份高的插畫應具備作者創作的誠意，有強烈作者的風格，充滿新意及時代感覺，雖然它最終是為客戶服務，但其藝術價值不下於一般的純藝術畫。

何家強

大一學院「描繪」特刊第二期

### ● Drawing

*Drawing is part of human nature. Most children like drawing. They do not care if they are producing something of value or mere scrawl. They just enjoy the activity. That's right, drawing is a primitive act of expression. By rational or irrational control of the hands by the brain, one's mind is revealed in the form of a picture; it becomes something visual.*

*Illustrations serve the objective aim of satisfying a client's demands, while paintings of pure art serve the subjective aim of expression. The principle of pure art is to express one's own thoughts and feelings, whereby the audience come to understand the artist, thus evoking empathy.*

*The same criteria can be equally applied to illustrations. If the illustration is highly artistic, as in the case of an illustrator with great accomplishment, it should be endowed with the*

*illustrator's sincerity and distinctive style, novel and contemporary.*

*The ultimate aim of serving the clients does not make an illustration any less artistic than a painting of pure art.*

Article from "Illustration II" published by  
"First Institute of Art and Design"

Henry Ho







*Portrait in marker and pastel 1985*



*Portrait in marker 1985*

Portrait in marker 1983



Portrait in charcoal pencil 1983



Self portrait in pastel 1981







*Brush drawing*

1987





### ● 插圖給我之魅力

自幼年開始，我已愛上插圖（那時被稱為「畫公仔」），它給我強烈的感情宣洩，白紙上的「公仔」便是我內心世界的表現，一張自己滿意的「公仔」給我無比的快感；可能是自小培養，在投身於美術工作後，對插圖工作特別濃厚，雖然在商業的插圖裡，有很多客觀的限制，如客戶的要求和要適合大眾等，但插圖是要經過自己一筆一劃地完成，可把自己的感覺或情感灌輸其中，所以插圖應該是最屬於自己的東西，其滿足感最強。

### ● 插圖與純藝術

繪畫可以比作劍，用於江湖上行俠仗義者，稱之為俠士，以劍用於戰場殺敵者，稱之為戰士，兩者都是用劍，但用於不同的目的，是有不同之稱號；我覺得繪畫也是一樣道理，因為繪畫是一種以平面形像來表達的方式，在用於商業及大眾傳播者稱插畫，而用於表達自己的內心世界感覺思想或對社會的感受意見者一般稱為純藝術繪畫，有鑒於此，插畫與純藝術繪畫以我看來只是一念之差，但我們說歐洲文藝復興時期，米蓋朗基羅在西斯丁大教堂內的壁畫，可說是無可置疑的偉大藝術，但他當時作畫的動機，無疑是將聖經故事畫出，是客觀的畫題，這無疑是插畫的一種，這又作何解釋呢？但我們不要忘記，米蓋朗基羅的壁畫是出自於深情與至誠，竭盡心血所繪畫而成的，在他的「插畫」裡，我們可以感覺到他的生命力、堅毅及他對美的感受，將自己投入聖經故事中，通過自己的思想感情去表現在平面的牆壁上，成為劃時代的偉大藝術創作，故此我個人認為藝術價值不是在繪畫的目的或形式上，最重要的是畫者繪畫時的投入與誠意。

人丁口



Portrait in color pencil 1985



Portrait in water color and color pencil 1985



Portrait in water color and pencil 1984



Portrait in water color and color pencil 1984

#### • The charm of drawing to me

In my early childhood, I loved drawing. I find it a very good way to express my feelings. The drawings on a piece of blank paper are my inner world. A satisfactory (to myself) drawing gives unlimited pleasure to me. Maybe that's the reason why when I take up art as my career, I am especially interested in illustration. Commercial illustrations are under limitations: for example, requirements set by the clients and the taste of the public.....etc. However, when drawing illustration, one can put all his feelings into every stroke of the pen. So it is something really of one's own and thus the most satisfying.

#### • Illustration and fine arts

Drawing is like using the sword. With your sword you can try to exert righteousness or to fight in battles. The sword is used for different purposes and we can name the person using them differently. Drawing is just the same. All drawing is a way to express through images on a plane. In commercial field, it is called illustration. When you try to express your inner world, emotions, thoughts or your reaction towards social issues, the drawing is of fine arts type. In that case, the difference between an illustration and a fine arts painting depends on the notion behind. During the Renaissance, Michelangelo's wall painting in Sistine Chapel is no doubt a masterpiece. However, his motivation is to present the story of the Bible. So

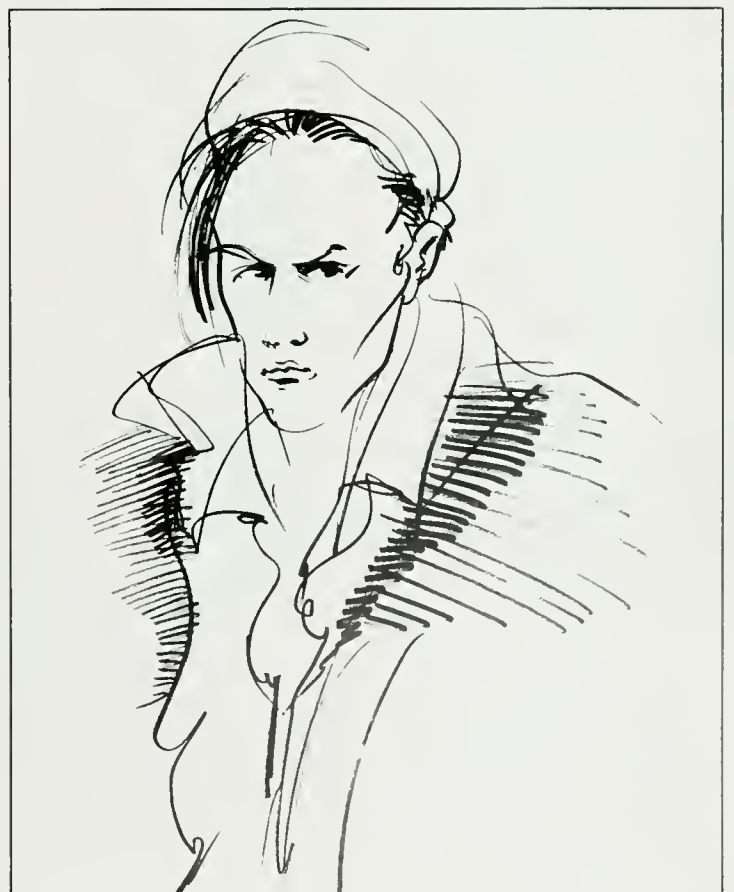
the motif is an objective one. This is a kind of illustration. How should we account for it then? We must remember that Michelangelo was driven by his deepest emotions and sincerity. He exerted all his energy in the painting. So in his "illustration", we can see his vitality, power and aesthetic insight. He involved himself in the story of the Bible and with his own feelings and thoughts, he painted it on the wall. It becomes the masterpiece of epochal importance. To my opinion, artistic value is decided by the involvement and sincerity of the artist, not by the form and the purpose of his work.

Article from "layout" art designed magazine

Henry Ho











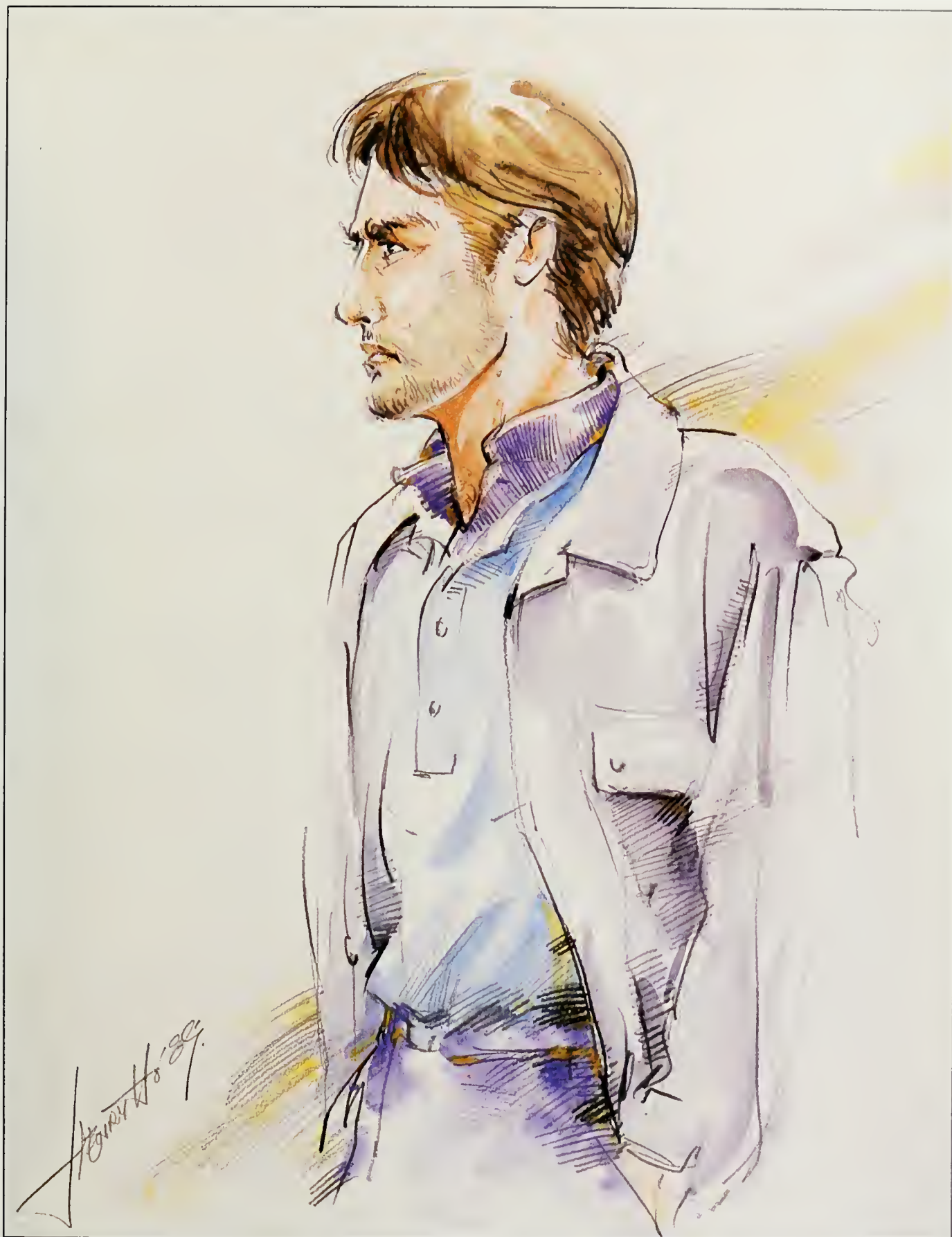
*Portrait in color pencil on color paper 1981*



*Illustration in water color and color pencil 1983*



*Illustration in water color and color pencil 1983*



Portrait in water color and pencil 1985



## 何家強的漫畫路

何家強一年一度的「例牌」漫畫展覽於上週結束了。展覽是例牌，但展覽內容有突破。

何家強說，每年都安排一個漫畫作品展覽，目的是要逼自己努力工作。若非如此，便很可能每天都爲了找生活而忙碌，忙碌之外，安於享受舒閒，較難有動力使自己定期創作。很例牌地催谷自己搞展覽，是一種自我鞭策的方法。

數年下來，日子有功，何家強的漫畫提升了不少。先不談漫畫展中的畫作，就是平日在報刊上經常不斷發表的漫畫，在意念與技法都全面地成熟，意念簡單明瞭，表達手法清晰，甚能掌握大眾關注的新聞題材，加以漫畫化，稍爲欠缺的是對事件的獨特見解。

不過何家強承認，社會政治漫畫非其所長，他比較傾向於繪畫一些表現人類通病的「哲理漫畫」，如魔鬼與天使（邪與正）的鬥爭、弱肉強食、人性自私、貪婪、吹捧托拍等醜陋的一面。他認爲這類漫畫的永恒性較大，不受時間與地域的限制，就算是數十年之後把漫畫重新拿出來閱覽，仍一樣有其價值。至於繪畫時事政治新聞的漫畫，時間過了，漫畫所發放出來的感染力便大大減弱，甚至只剩下它的「歷史」價值，不能被欣賞得到了。

何家強另一個努力的方向，是企圖把漫畫藝術提高，使之成爲「純藝術」作品，觀看「漫畫」的人，就和觀看其他畫廊藝術作品一樣，除欣賞畫中表達的表面故事內容之外，更能從作品的筆觸、色彩、氣氛渲染等感受得到畫家的內涵。

在是次的漫畫作品展覽中，何家強所抱的上述意念，是很清楚地從作品中表現出來。以誇張的人物造型、惹笑滑稽的內容，用狂放粗豪的筆觸，在畫面上「組織」出來，層次豐富，手法駁雜，色彩紛陳……顯然有着現今流行的當代藝術面貌。

## 夢裏情懷

在童年時，我們有很多美麗的夢想，譬如成爲一個飛機司把乘客載到他鄉去，又或成爲一個勇敢的探險家去發掘已被遺忘的文化，甚至乎成爲一個畫家透過畫把歡樂帶給人羣。不境，又有幾人能「夢境成真」呢！

不過，何家強卻是一個成功的例子，在孩童時，他已渴望成爲一個出色的畫家，以至可以把歡笑從漫畫和插圖中帶給人們，現在，他豈不正是在扮演着一個這樣的角色嗎！

何家強現是無線電視的一名「插圖師」，他的工作是專注於爲該電視台的一個大眾化節目「歡樂今宵」策劃插圖及漫畫。

他說：「當我完成了中五的課程後，我便到一些美術學校學習繪圖的基本法。而現在除了在無線電視工作外，還任教於大一。」

「其實，我第一份工作是在一間出版社當美術設計師，主要是負責書本插圖的工作。直至三年前，我才轉投入無線電視。」

「這是一份很好的工作，只不過我需要不停的做，再且要快，所以我便不能有空間的時間好好去計劃將要做的事或改良已做的事，以至我不能達到想像中的創新。」

何家強是以他帶諷刺性的漫畫著名，那些被諷刺的人物多是新聞人物、商界人士及傳播界中人。並且，還有他擅長的政治漫畫。

在二月二日至八日在置地廣場他將於舉行一個個人漫畫展作爲 Fringe Festival '85 項目之一，那畫展將銘名爲 The World of Caricature。藉此機會，相信會有更多人仕能夠一睹他富有趣味性的作品。

何家強還是 Ingroup 成員之一，此會是在十年前由一班畫家成立的。「到目前爲止我們已有二十個成員，而大多數都是在職人士而以繪畫爲興趣。因爲我們各人都有各人的風格，所以透過每月一次的聚會，我們能彼此暢談藝術和交流意見，從而不斷改良個人的創作意念。」

「每年我們都會最少集資開一次畫展，那麼個人的負擔便會減輕不少。」從童年的夢境開始，何家強已對藝術產生了無限的情懷，就算是到了現時，他還會繼續努力達到心中的夢想，並希望有一天能夠出版一本全是他作品的漫畫集。

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# The Direction of Ho Ka-keung's Cartoons

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Ho Ka-keung's "usual" annual exhibition ended last week. The exhibition is usual but the works exhibition are unusual in the sense that there are some breakthroughs.

Ho Ka-keung said that he arranges an cartoon exhibition every year in order to force himself to work hard. If not, he may only work for a livelihood and enjoy himself in leisure. In that case, it'll be difficult to have the motivation to work hard for further creative work. So it is a good discipline to himself to have an usual exhibition every year.

As time accumulates, his cartoons have improved a lot after all these years. Just look at his comic strips in the newspaper, we can see well versed techniques and well developed ideas which are simple, easy to understand and expressed in a definite and distinct way. He also manages to use hot issues in society as the subjects of his cartoons. What's wanting is an original critical viewpoint.

However, Ho Ka-keung admits that he is not good at cartoons concerning political and social issues. His inclination is towards philosophical cartoons that disclose weakness in human nature, such as: the fight between the angel and the devil (evil and good), the strong defeats the weak, selfishness, greediness and flatteries. He thinks that this kind of cartoons has a more lasting value and they are not limited by time and locality. The value retains even after several years. On the other hand, political and social cartoons lose their power over a period of time. What's left is only history and can no longer have value as a work of art.

Ho Ka-keung is striving to make cartoons as works of fine arts. Looking at cartoons is like looking at paintings in art galleries besides the apparent content, the audience can feel the painter's artistry through the touch of the brush, the colour and the atmosphere.

These concepts and ideas are shown clearly in his works of the exhibition. The exaggerated images of human characters and laughable and comical subject matter are organized in a free and crazy, daring and carefree way. It is rich in meaning and colour and the techniques are varied. All these make his works appear as art of the modern times.

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## Dream into passion

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NOT many people get to realise their childhood dreams. Dreams of being a pilot and taking passengers to far away countries, an explorer discovering forgotten civilisations or even an artist bringing joy to people through beautiful paintings and illustrations.

Henry Ho has achieved his childhood dream, though. As a child, he dreamed of being an artist, drawing cartoons and illustrations and making people laugh. He has done just that.

He is now employed full-time by TVB as an illustrator and specialises in illustrations and cartoons for the ever popular series *Enjoy Yourself Tonight*.

"After I finished Form VI, I went on to learn the basics of drawing and illustration at various art schools in Hongkong. Now I work at TVB and also teach at the First Institute of Art and Design part-time," Henry told me.

"My first job was for a publishing company as a graphic designer. I had to draw illustrations for books. Then three years ago I started working for TVB.

"It is good work, but I have to work fast and produce a lot of work. This means that I cannot always sit down and plan what I am going to do or go back and change things. I can't always be as creative as I want to be."

Henry is also very well-known for the caricatures that he does. He does caricatures of people in the news, show business and media stars and he does some very good political cartoons.

He will be holding a one-man cartoon exhibition at the Landmark from 2 to 8 February as a part of the Fringe Festival 85. Entitled *The World of Caricature* this exhibition should prove to be very entertaining and gives the rest of the people of Hongkong a chance to view his works.

Mr Ho is also a member of the Ingroup, a group that was started about ten years ago and consists of artists. "We now have about twenty members and meet once a month. Most of us are working people and art is a hobby. It gives us a chance to discuss art, enjoy creativity and learn more about art. Each artist has his own style and through talking with one another we can develop and modify our own styles.

"We also hold exhibitions at least once a year. It's also much cheaper when there are a group of you sharing the expenses," he chuckles. From a childhood dream, art has developed into Henry's passion. He intends to keep drawing and one day hopes to publish a book of his cartoons.



## 敏銳快捷、不避醜陋

憑着一桿利筆，一瓶墨水，何家強便使人們對他不能忘懷。寥寥數筆，他就能快而準地刻劃出身邊人物的特徵。被他畫過的人，最好都學會以幽默的態度來看他筆下的自己，不然，可能會覺得形象受損，因為，這位漫畫家的特點就在於「專找岔子，惹人發笑，絕不『擦鞋』」。

何家強自幼便瘋狂般熱愛畫畫。起初，看見什麼就畫什麼；後來，遇見誰就畫誰。他說：「我從來沒有學過什麼特殊的漫畫技巧，只是自我訓練，使自己習慣於捕捉細節，同時，要多看、多畫。我認為，成功的漫畫作品一定要能夠把握微小而有意義的細節。對我來說，畫漫畫是表達自己的最佳方法，最輕鬆自由不過了。」

漫畫創作的一個特點，見慣於利用誇張的表情和服飾，使人物性格躍然紙上。這種創作給何家強帶來極大的樂趣。他認為，漫畫成功之處在於畫面背後的智慧，而諷刺角度要找得準確，更有賴於豐富的創作力，想像力，有時甚至必須畫一些醜陋的東西。

何家強更是香港漫畫研究社的成員。這個研究社規模不大，專業漫畫家只有十人，但他們很團結、很合作。然而，何家強認為香港的環境和氣氛對這一行業不算有利，因為在藝術上能夠欣賞政治諷刺作品的觀眾很少。

但是，據筆者觀察，八個月前在置地廣場舉行的“人丁口作品展”中，前往欣賞者大有人在；他每週一在藝穗會主講的講座上，知音者也不乏其人。

這個講座一個月前已經開始，如果聽眾有興趣的話會一直舉辦下去。在講座上，何家強對那些初出茅廬的新秀說，畫漫畫一定要畫得快，這樣才能顯出你對這一人物有“閃電式”的獨到洞察力。

## 何家強畫出人生百態

他的畫表面平實，含意尖銳……

### ●觀察力強

說起他的靈感來源，不能不感謝在電視台工作的一番經歷了。他看清了人際關係，有人擅於自我宣傳，於是平步青雲；有人擦鞋技術高超，於是榮獲上司的真識；有人會乘人之危，落井下石，踩着別人的肩而向上爬，形形色色，令他看盡人生百態，訓練出他那尖銳的觀察力，他的漫畫，表面平實，內裏尖銳，是十分大眾化的作品。

何家強現為大一藝術設計學院插圖科導師，並開辦首屆漫畫文憑課程。同時，他在藝穗會也負責一項實驗漫畫課程，致力推廣香港漫畫創作活動。

他有一個筆名，叫人丁口，無綫電視首創香港自製的長篇卡通片集，便是由他負責造型設計。

### ●即興藝術

漫畫帶給他相當的收入和知名度，但他真正要追求的是純藝術的創作，更喜愛的是突破性的作品，他曾嘗試與一些音樂家合作，一方面致力於音樂的創作，一方面培養繪畫的靈感，一般人會誤會，以為「即興藝術」，只是一時興之所至，隨意的亂塗亂抹一番，其實「即興藝術」是一些情感的激發，絕不是空洞無物的，當然這不是每一個人都能欣賞，他更強調拍檔十分重要，彼此間一定要配合，要有共同的激動，才能完成一次成功創作。

不要以為他是毫無章法的亂撒顏料，其實他不但用力，而且費神，在美感激動下，心身同時投入工作。每次當他完成一幅傑作，就像剛剛跑完馬拉松長跑一樣，筋疲力倦似的，看見這些照片，就可以知道個大概了。

明報 名廊版

一九八六年十月廿九日

## 人丁口笑畫一九九七

何家強視漫畫為嚴肅藝術。他認為中國畫的精神和風格與漫畫非常吻合，可惜「中國人大多不把有趣的東西當作藝術」。每天上午，何家強都會用來翻閱各種報章雜誌，從中尋找創作靈感。雖然漫畫的手法不外「逗笑鬧弄」，但在何家強心目中，這門藝術還有更深的意蘊：「人人都愛找岔子，所以政治漫畫諷刺時弊，也一定是吹毛求疵的，政治漫畫的功能還在於反映社會的陰暗面。」他特別指出一九九七年香港前途問題雖引起人心惶惶，卻也喚醒了香港人的政治意識，幽默政治漫畫因而更受歡迎。「然而這不過是開始，」何家強總結道：「香港的漫畫還長路漫漫哩。」

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## Be sharp, quick and a bit nasty

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**ARMED** with a sharp nibbed pen and a bottle of ink, Mr Henry Ho is a force to be reckoned with.

For with a few deft strokes he can capture the likenesses of those around him with both surprising accuracy and speed.

But those who pose for Mr Ho are advised to approach the exercise with good humour — or they may find their egos dented.

Mr Ho is a caricaturist who, by dint of his trade, looks for weaknesses in people, focusing on attributes that amuse rather than flatter.

Political caricatures and cartoons hold the strongest attraction for Mr Ho, an art teacher at the First Institute of Art and Design.

He contributes regularly to magazines and newspapers and even to the Urban Council.

He grew up fascinated by drawings., and used every spare opportunity to record everything he saw around him concentrating, after a while, on people.

### A little bit of nastiness

He said: "There was no such thing as training to become a caricaturist when I was growing up — I learned to become skilled by training my eye to small details, and with lots of practice."

"The caricatures that I feel are the most successful have to do with observing small, but very significant details. It's a very free and light way of drawing, and, for me, it's a perfect way to express myself."

Focusing on quixotic expressions, clothes and using distortion to make a person's characteristics seem outsized are the building blocks in the creation of caricatures.

But it's the creation of cartoons which provide Mr Ho with the most pleasure.

He said: "It's the wit behind a cartoon that makes it succeed, and finding the right angle in a satirical cartoon needs a lot of creative thinking and a little nastiness."

Belonging to the Hongkong Cartoon Association helps to give Mr Ho a feeling of solidarity with the tiny number of cartoonists who work professionally here — 10 to be exact.

However, he said that the atmosphere is hardly conducive to the profession. The audience for political satire is small, both in the arts and theatre.

But there was no lack of admirers at an exhibition of Mr Ho's work held at the Landmark eight months ago and no lack of response to the courses he runs at the Fringe club every Monday.

The courses began a month ago and will be continued if there is enough interest. Budding cartoonists at the classes are told to "work fast" since speed can often bring "flash insights" into a character.

**'The caricatures that I feel are the most successful have to do with observing small but very significant details.'**

SOUTH CHINA MORNING POST SEPTEMBER 1, 1985

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## An assassin with a velvet touch

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Talking about his ideas for his cartoons, he should thank TVB. because by working there, he deeply experienced how important personal relations are. 'Some go up and up by promoting themselves smartly; some are highly appreciated by pleasing their boss; but some go up by stepping on the others. Being brought up under these surroundings, he was trained to be a sharp observer. And, this is showed through his caricatures.

Henry is now teaching illustrations in the First Institute of Art and Design and also he establishes the first certificate course in cartoon. Besides, he is also responsible for a 'practical cartoon' course in the Fringe Club. He is working hard in promoting the production of cartoons in Hong Kong.

Cartoon brings him money and prestige; however, what he really wants is the creation of fine arts; moreover, a breakthrough in his works. He once tried to work with some musicians. On one hand, he was trying to do some music writing; on the other hand, he was trying to find ideas in music. Many people used to think that 'immediate art' are things being drawn carelessly. In fact, it is the expression of one's down deep feeling in that moment. It is not surprised that not everyone can appreciate that. Henry strong claims that partners are very important, course they have to have the same passion in order to finish the work.

Don't you dare to think that he uses his colors improperly. On the contrary, he is working hard on it. Being struck by art, he digs himself fully his work. Thus after he has finished an art work, he will be totally exhausted just like those who have just finished the Marathon

Ming Pao Daily News "Famous" September 29, 1986.

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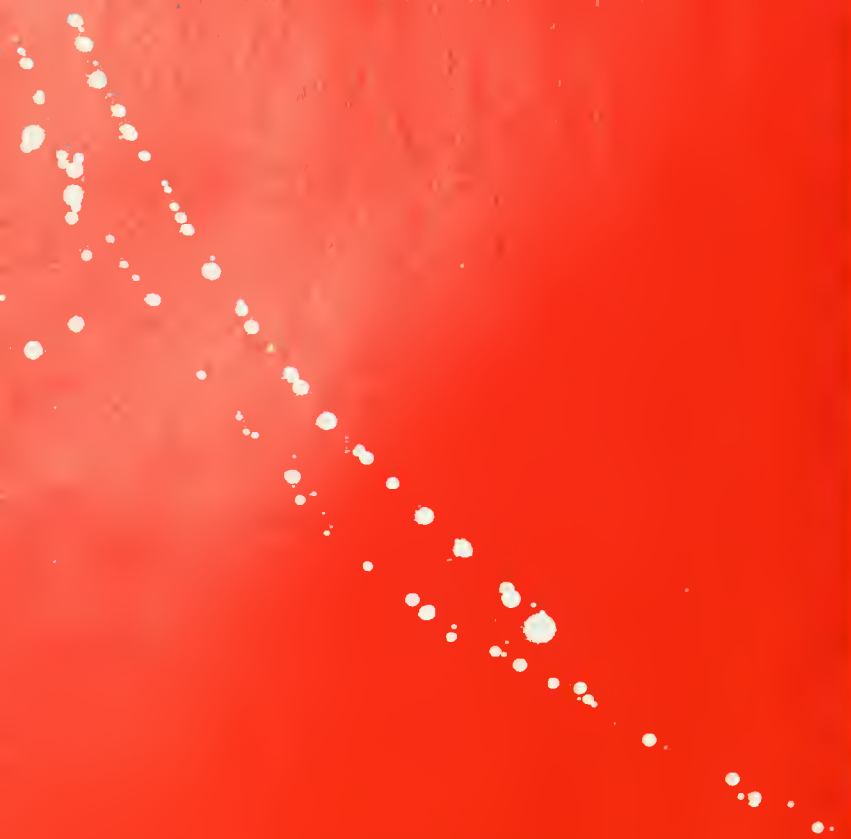
## Henry draws laughs out of 1997

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To Hongkong's Henry Ho, meanwhile, the caricature is serious art. "The Chinese generally do not regard anything funny as art," grumbles the 32-year-old political cartoonist & arts teacher. But to Ho, who was holding an exhibition in Hongkong at about the same time as Herath's in Colombo, Chinese traditional painting often evinces a spirit and style much suited to cartooning. Ho usually spends a whole morning reading magazines and newspapers to get inspiration for his pithy drawings. Although they allow him to "pull peoples' legs," there is a deeper intent, he says. "A political cartoon must be critical because people like fault-finding. It also works to reflect the dark side of society." One of the more positive spin-offs of the sensitive 1997 issue, he notes, has been the awakening of political consciousness in Hongkong and hence greater appreciation of the humorous political sketch. "But it's just the beginning," he says. "The cartoon in Hongkong still has a long way to go."

ASIaweek, MARCH 30, 1986





生命(一) *life(I)* (62 x 47cm) 1986

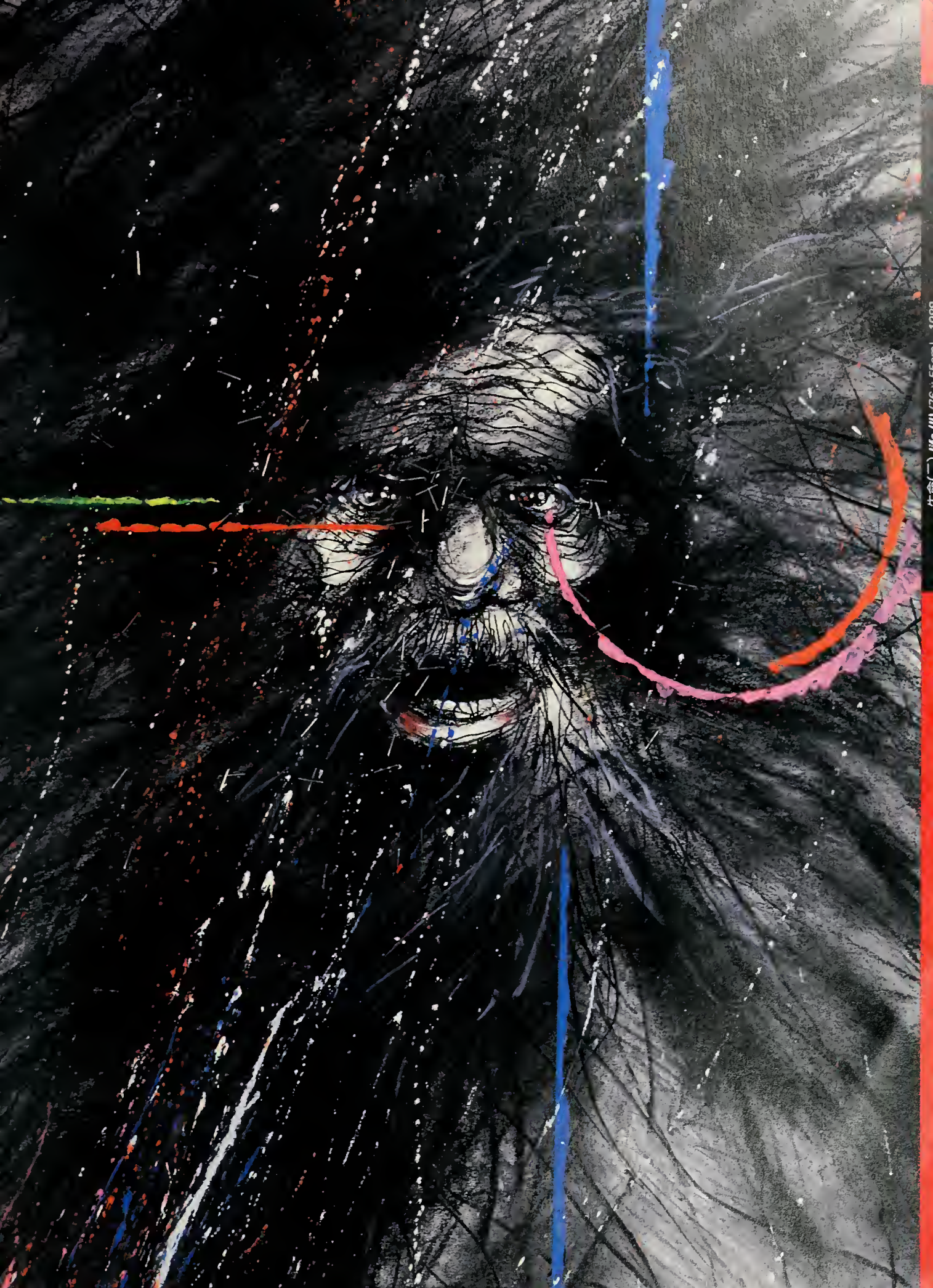


xyz (26 x 50cm) 1986



城市人 *Cityman* (26 x 50cm) 1986







## 何家強筆下—— 之大千世界

人丁口是個漫畫「發燒友」，也是專業漫畫家，真名實姓是何家強。

高大爽快，滿臉于思的何家強認為，大千世界裏千奇百怪的衆生相，滿眼觸目的不平事，令人不吐不快；通過漫畫的嬉笑怒罵，針針見血，引人發噱之餘，更產生共鳴，宣洩冤鬱。故自闖進漫畫天地裏，即享受到創作的無窮樂趣，令他樂此不疲。

### ●螢幕及報紙 出現其作品

何家強自小酷愛美術，中學時開始接受素描、水彩、油畫等傳統美術訓練，紮下穩實基礎，再專攻設計，先後在白英奇、大一和理工等院校修業，學成後工作於報館、雜誌、寫插圖、畫漫畫，當美術編輯。八一年進入無線電視台美術部。螢幕上不少卡通、漫畫，出自他的妙筆。

何家強說，在電視台的四年光景，實踐中提高了專業性描繪技巧，收入也不俗，可惜無法滿足其創作慾。一年多前終離開無線，專心致意於漫畫創作，並執教於大一設計學院和藝穗會漫畫工作坊。

### ●組織了課程 將辦展覽會

積累多年經驗與心得，再參考書本，何家強組織了一個漫畫課程。他認為每個人都會有點幽默感，即使全無繪畫基礎的也可學漫畫。十二講的「漫畫初階」課程，能使學員掌握基本技巧，讓他們認識漫畫的好處和價值，懂得欣賞品評。而有志再上一層樓的，可續修「漫畫進階」課程，以掌握漫畫創意思念和高層次的技巧表達。

對於漫畫創作，何家強有一份執着，也具有不小的雄心。他表示要着力畫出藝術性更高、訊息更強的漫畫，以打破一般人認為漫畫難有深度藝術性和永恒思想性之傳統觀念。通過不斷摸索，他已為自己定下兩條創新的路線，一是寫刻劃人性，帶哲學意念的漫畫，另一是畫純藝術的漫畫。

超越傳統的創新漫畫會是怎樣的呢？何家強稍後在大會堂將有個展覽，屆時，你我便可看到他在漫畫新天地裏栽種的異卉奇葩了。

## 何家強・漫畫・宣洩

### 輕描淡寫嬉笑怒罵自成一格

漫畫家是另一種人。

香港漫畫研究社副主席何家強這日語筆者：「畫公仔是每個人的天性，小孩子都會拿起筆來畫畫，只是看我們是否將這種技巧和本能繼續，如果是有幽默感、反斗，鍾意捉弄人的人，他們會喜歡漫畫。透過漫畫去達到抒發自己的意見。」

漫畫與社會氣候息息相關。近年只覺漫畫發展得相當蓬勃，一些報紙刊物都着意搞起漫畫版來，何家強回顧香港漫畫的發展，來談這個漫畫與社會氣候的關連。

在香港，我們除了看到以社會問題為主題的漫畫外，坊間也流傳有漫畫連環圖。何家強說，後者是相當具議論性的，就學術性的研究，有一些人的看法並不承認後者為漫畫。他談這兩個不同的觀點。

「有部份人認為漫畫是有誇張和笑的幽默成份，而這些坊間流傳的漫畫連環圖，多是純粹誇張暴力、招式和動態，它們並沒有幽默成份。這部份人認為如將這些連環圖也當為漫畫，這是錯覺。」

何家強說，「但我們翻看《大英百科全書》，這裏漫畫的解釋，也將超人包括入漫畫內。如果超人也是漫畫，為甚麼我們坊間流行的連環圖不能稱作漫畫？」他說，就這種態度，他自己的意見是比較開放的，即較為傾向後者。因為有一些漫畫書也是不令人發笑的，也有看起來令人哭的。

八十年代的社會氣候令漫畫更蓬勃，去年開始，香港漫畫研究社與大一藝術設計學院合辦了漫畫課程，何家強是導師之一。這課包括有漫畫入門和漫畫創作文憑課程。

我們如何去評定一幅好的漫畫。何家強說，第一是必須好笑，這個笑還有好多層次，不同笑法，令人看後苦笑、陰陰笑、狂笑、微笑、即時不笑過去才笑，甚至是讀者三年後偶爾想起來的笑。

此外，評定一幅好的漫畫，當然還有強烈感染力，具一針見血的效果和美感修飾。

何家強是讀純藝術出身的，後來在設計學院攻讀，這七年間執起教鞭，並為一些團體的活動搞平面設計的工作。

何家強執筆畫漫畫，甚麼事會觸起漫畫家的情緒，要去幽默一番呢？「遇到『唔順』的事，我就會執筆。」他直接了當的說，「馬路塞車，迫巴士，甚至弄人『篤背脊』，四週環境中有不順氣的事，便要宣洩出來。」是以何家強的漫畫，題材由政治漫畫，至生活小事，甚至人際關係，都有觸及。

畫漫畫也是一種發洩，何家強同意這點。他說，小時候有甚麼不滿的便去畫公仔，長大了便理性的去分析事情，畫有深度的漫畫。

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# Under Ho Ka- keung's Pen — A Fantastic World

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## **Under "Ren Ding Kou's" pen — the kaileidescope of life**

"Ren Ding Kou" is a cartoon "fan" and also a professional cartoonist. His real name is Ho Ka-keung.

He is tall, with a big beard and an easy-and-free man. He thinks that in this world, there are many absurdities and injustice and that he finds it impossible to keep quiet. In his cartoon world, there are jests and jokes, quips and pleasantries that criticize pointedly. Besides heartily laughs, he finds it a means to voice out the wrongs and injustice he feels.

## **His works on the screen and newspapers**

Already in his early childhood, Ho Ka-keung has had a strong passion for art. In secondary school, he received traditional training to art: drawing, water-colour painting, and oil painting. This provided him a very firm foundation when he studied design, first at Bishop Bianchi College of Careers, then at First Institute of Art and Design and later at Hong Kong Polytechnic. After graduation, he worked in the press. He also drew illustrations and cartoons and worked as an art director. In 1981, he began to work in Hong Kong Television Broadcasts Company. Many cartoons on the screen are some of his marvellous works.

Ho Ka-keung said that his working experience in T.V.B. enhanced his techniques as a professional and he was quite well paid too. However, he found that his urge to create can't be satisfied. More than a year ago, he left the job in T.V.B. at last. He started to concentrate on the invention of cartoons. At the same time, he has been teaching at the First Institute of Art and Design and the cartoon workshop at the Fringe Club.

With his many years' experience added to some studies, Ho Ka-keung has organized a course in cartoon drawing. He thinks that everyone has a sense of humour. A person can learn cartoon drawing even he has not any experience in art. "Elementary Cartoon Drawing" has twelve talks. It helps the students to acquire the basic techniques, to understand the value of cartoons, to appreciate and to form one's own judgement. For those who want to further their study, there is the "Progressive Cartoon Drawing". In this course, the students are taught about the invention of ideas and techniques of a higher level.

Ho Ka-keung is persistent and enterprising in cartoon drawing. He is aiming at the cartoons which are of more artistic value and carry a clearer message.

He wants to change the traditional concepts of cartoons as of low artistic quality and incapable of transmission of serious thoughts. After many trials and errors, he has set himself two directions in his invention of cartoons: philosophical representation of human nature in his work and to draw cartoons of fine arts quality.

What would be the cartoons that transcend traditions? Later on, he is holding an exhibition at the City Hall. Then, we'll see his fantastic cartoon world.

**Sun Man Pao** August 13, 1986

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# Henry · Cartoon Giving vent

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Cartoonists are another kind of persons.

Henry Ho, the vice chairman of Hong Kong Cartoonist Association told me the other day, 'Drawing cartoons are human nature. Little kids can draw cartoons too. But the thing is that — do we really want to carry on developing this talent. If you are naughty, and have a sense of humour and also like to make fun of others, you will like cartoon. Through cartoon, you can express your ideas and feeling.'

There is a very close relationship between cartoon and society. In these years, cartoon is developing rapidly. Many of the newspapers and magazines are going to draw some spaces for cartoons. When Henry looked back the development of cartoon, he talked about the relationship between cartoon and society.

In Hong Kong, besides these social cartoon, we can also find some cartoon series. Henry said, 'these cartoon series are very argumentative. It is because from the viewpoint of art, these series cannot be named as cartoons.'

'Some people think that as cartoon. It should make things big and fun and also with a sense of humour. But as for those series, it's full of violence, fierceness and action and without a sense of humour. So they think that if these series can also be classified as cartoons, it will be a mistake.'

He carried on, 'We once looked up the encyclopaedia, and superman is included as cartoon also. Thus, since superman is included, why aren't those cartoon series included?' He explained that it was the problem of different attitude. To him, he is a bit open. He agrees with what the encyclopaedia says because he thinks that not all cartoons make people laugh; there are some that make people cry too.

In the 80s, the society once again stimulates the development of cartoon. From last year onwards, the Hong Kong Cartoonist Association, and the First Institute of Art & Design together open courses in cartoons. One is the basic concept of cartoon and another is a certificate course for the creation of cartoon. There is no doubt that Henry is one of the teachers.

As a high qualified cartoon, first of all, it should be fun; not only laugh at the first sight but also will laugh three years later when he thinks about it. Moreover, it should be effective, artistic and can sharply point out the importance.

Henry studied fine arts at the very beginning, and later he went into art and design schools to pick up commercial art. In these seven years, he works hard in teaching and also helps out in promoting design works.

But what stimulates Henry to be a cartoonist? 'When I find things that are unfair. I will pick up my pen. For example, traffic jam, fighting to get on a bus, or even being talked about at the back. Anyway, anything that are unfair, and that should be voiced out.' Henry starts from political cartoons to tiny little things around us and even to personal relationship.

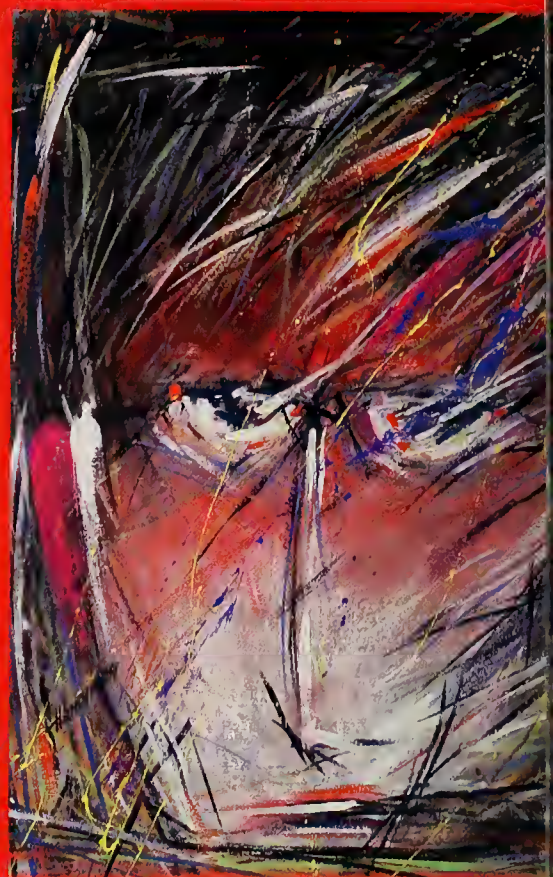
Henry agrees that cartoon is used to express one's feeling. He claimed that when he was young, whenever he was dissatisfied, he would draw cartoons. So, now when he grew up, his cartoons were full of great passions.

**Ta Kung Pao** October 30, 1987.



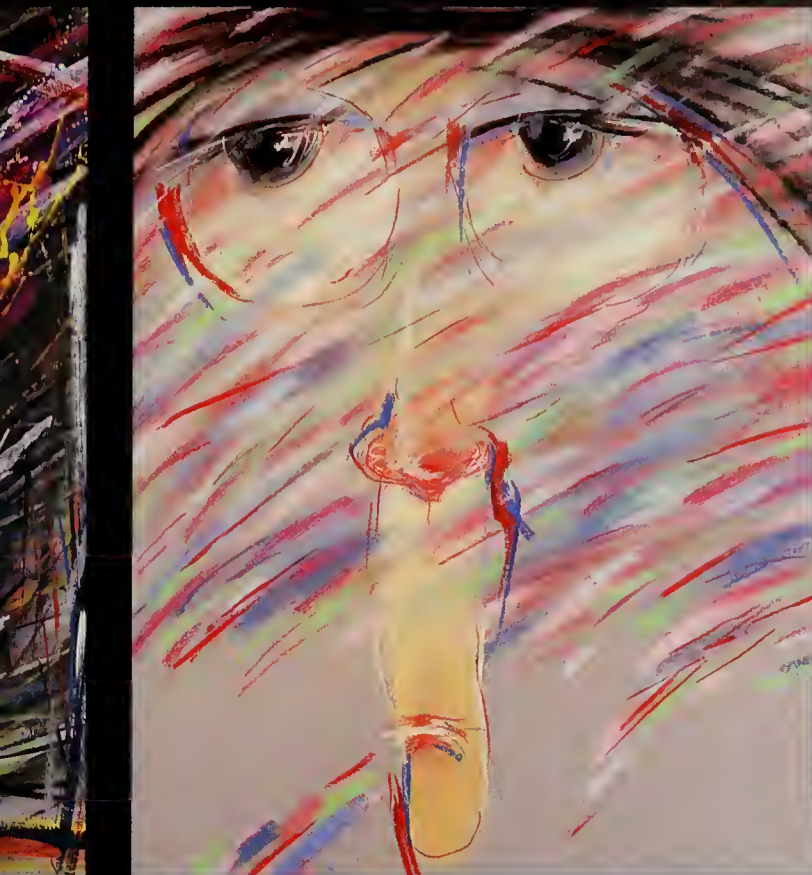


苦惑 *Suspicion* (80 x 55cm) 1984



loss (79 x 55cm) 1986





外動内動 **emotion..... in and out** (80 x 60cm) 1986



空間 **space** (74 x 59cm) 1986





## 簡BRIEF CHRONICLE 歷



- 1954 ● 生於香港。
- 1976 ● 畢業於「嶺海藝術專科學院」。
- 1978 ● 畢業於「白英奇主教專業學校」美術設計課程。  
● 任「小小世界」出版社及「星島晚報」美術設計師。
- 1979 ● 就讀理工設計學院夜間課程。
- 1980 ● 畢業「大一藝術設計學院」插圖課程。  
● 創辦「揸圖族」（專研揸圖藝術之組織）並任該會主席。  
● 任職「大一藝術設計學院」兼職導師。
- 1981 ● 任職「香港電視廣播有限公司」美術設計師，歷時四年。  
● 被邀請加入「香港漫畫研究社」為會員。
- 1982 ● 創辦「漫畫新聞」漫畫畫報，並擔任主編。
- 1983 ● 擔任「觀塘藝術節」主要設計師。  
● 被邀請加入「研畫會」為會員。
- 1985 ● 舉辦第一次漫畫個展。  
● 就任「大一藝術設計學院」全職導師。
- 1986 ● 策劃創辦「大一藝術設計學院」及「香港漫畫研究社」合辦首屆「漫畫文憑課程」。  
● 作品入選「菲利普夏利豪基金」主辦現代繪畫比賽。  
● 代表「香港漫畫研究社」訪問台灣及中國大陸漫畫家。  
● 為「無線電視翡翠動畫製作有限公司」設計長篇動畫劇集之漫畫人物造型。  
● 擔任明愛中心主辦「和平暖流」漫畫創作比賽評判。
- 1987 ● 任「香港漫畫研究社」副主席。  
● 曾擔任「突破中心」主辦「突破禁毒漫畫創作比賽'87」、「大一藝術設計學院」主辦「非凡描繪公開大賽」、「朵朵畫室」主辦「朵朵畫室漫畫比賽」、「聖約瑟書院」主辦之漫畫比賽等評判。
- 1988 ● 策劃及參與藝穗節「視聽行動」藝術表演。  
● 出版「人丁口」戲畫集。

- 1954 ● born in Hong Kong
- 1976 ● graduated from "Lang Hoi Art College."
- 1978 ● graduated from "Bishop Bianchi College of Careers". Commercial art course.  
● as art designer of "Little World Company" and "Sing Tao Newspapers Limited".
- 1979 ● began studying in "Hong Kong Polytechnic" evening design course.
- 1980 ● awarded Higher Diploma in graphic design and Illustration in "First Institute of Art and Design"  
● established "Illustration group" which was an art club for illustration, and being elected as the chairman.  
● part time lecturer in "First Institute of Art and Design".
- 1981 ● began working in "Television Broadcasts Limited" for four years.  
● joined "Hong Kong Cartoonist Association". on invitation.
- 1982 ● established "Cartoon News Press" as chief editor.
- 1983 ● being a chief designer for "Kung Tong Art Festival".  
● joined "Ingroup" (a fine art art club) on invitation.
- 1985 ● held the first one man cartoon exhibition.  
● began working in "First Institute of Art and Design" as a full time lecturer.
- 1986 ● established the Caricature Certificate Course offered by "First Institute of Art and Design" and "Hong Kong Cartoonist Association".  
● awarded the "Philippe Charriol Foundation Modern Painting Competition" Certificate of Distinction.  
● represented "Hong Kong Cartoonist Association" to interview the main cartoonists in Taiwan and Mainland China.  
● designed the cartoon animation caricatures for "1 P Animation Productions Limited".  
● as a judge for cartoon competition of "Peaceful Stream" held by "Caritas Hong Kong".
- 1987 ● elected as vice chairman in "Hong Kong Cartoonist Association".  
● being one of the judges in the panel for "Excellence Drawing Competition" held by "Design First".  
"Breakthrough anti-drug cartoon exhibition" held by Breakthrough magazine" and "Cartoon Competition" held by St. Joseph's College.
- 1988 ● participated in "Exploration of Sound and Vision", which was a vanguard performing art.  
● published "Henry Ho's Portfolio"



# 展 EXHIBITIONS 覽



- 1980 ● 「第一屆香港漫畫大展」
- 1982 ● 「六民集」中國民間插圖展
- 1983 ● 「研畫會」年展
- 1984 ● 「研畫會」年展
- 1985 ● 「生命觸覺」繪畫聯展
  - 「漫像世界'85」人丁口漫畫個展
  - 「研畫會」年展
- 1986 ● 「生命觸覺」繪畫聯展
  - 「漫像世界'86」人丁口漫畫個展
  - 「研畫會」年展
  - 「四格漫畫展」上海、廣州、香港漫畫家聯展
  - 「玩核」漫畫展
  - 「現代色彩」——(PHILIPPE CHARRIOL FOUNDATION) 現代畫比賽入選作品展
  - 「從人丁口漫畫看社會」明愛公民教育漫畫展
  - 明愛中心主辦「和平暖流」漫畫展
- 1987 ● 「漫像世界'87」人丁口漫畫個展
  - 「名人肖像」中文大學與香港漫畫研究社合辦漫畫展
  - 「九七前後」漫畫展
  - 民主香港漫畫展
  - 「爭鳴」雜誌十週年藝術作品邀請展
- 1988 ● 「釋放」現代畫聯展
  - 「視聽行動」藝術行動表演
  - 人丁口「戲」畫個展

- 1980 ● Hong Kong Cartoon Exhibition (H.K.)
- 1982 ● Chinese Folk Art Exhibition (H.K.)
- 1983 ● Annual Exhibition Of 'In Group' (H.K.)
- 1984 ● Annual Exhibition Of 'In Group' (H.K.)
- 1985 ● 'Life Sensation' Fine Art Exhibition (H.K.)
  - 'The World Of Caricature' 85' One Man Cartoon Show (H.K.)
- 1986 ● 'Life Sensation' fine art exhibition (H.K.)
  - 'The World Of Caricature' 86' One Man Cartoon Show (H.K.)
  - Annual Exhibition Of 'In Group' (H.K.)
  - 'Four Strip Cartoon' exhibition (Mainland China)
  - 'Anti-Nucleus' Cartoon Exhibition (H.K.)
  - 'Philippe Charriol Foundation' Modern Painting Exhibition (H.K. & Paris)
  - 'Society Observing From Henry Ho' one man cartoon exhibition (H.K.)
  - 'Peaceful Stream' cartoon exhibition holding by Hong Kong Caritas (H.K.)
- 1987 ● The World Of Caricature '87 one man cartoon show (H.K.)
  - Caricatures For Famous Person' exhibition (H.K.)
  - 'Behind and Beyond 1997' cartoon exhibition (H.K.)
  - 'Hong Kong Democracy Cartoon' exhibition (H.K.)
  - Inviting Art Exhibition Of 10th Anniversary of Cheng Ming Magazine (H.K.)
- 1988 ● 'Set Free' modern printing exhibition (H.K.)
  - 'Exploration of Sound and Vision' performing art (H.K.)
  - One Man Cartoon Exhibition by Henry Ho. (H.K.)







壓力 *Pressure* (75 x 60 cm) 1986



迷 *Suspicion* (80 x 55 cm) 1988



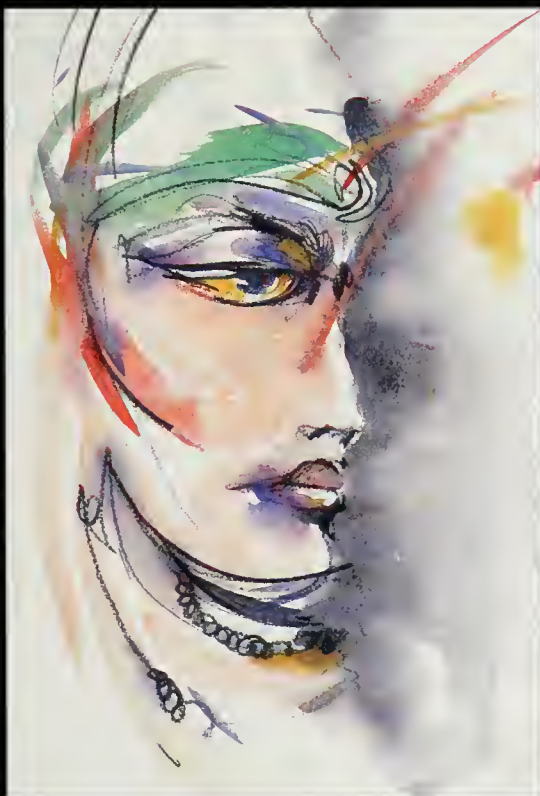
分割 *Divided* (38 x 50 cm) 1988



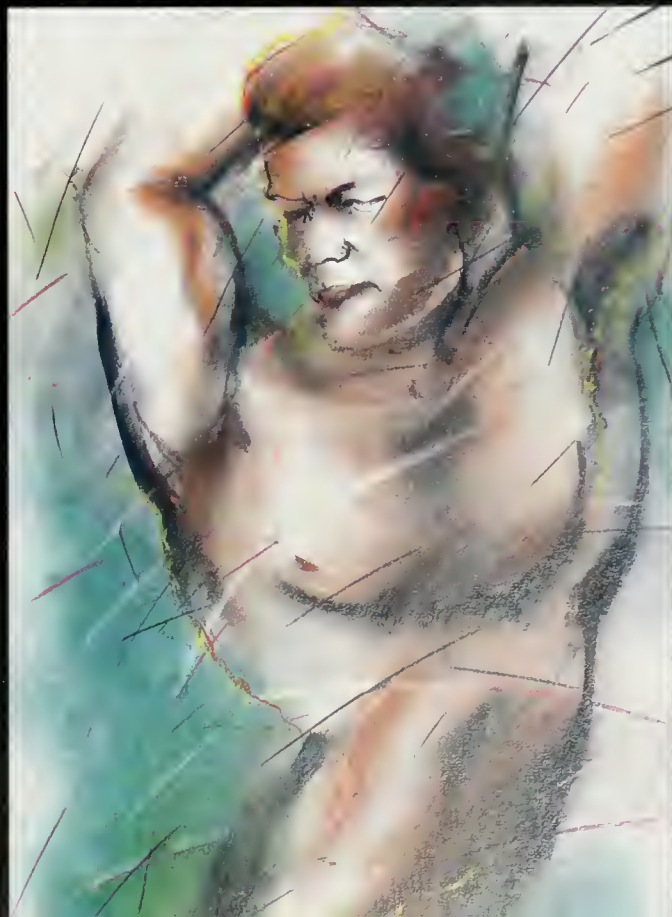


嘔吐 **Spit** (30 x 42 cm) 1988

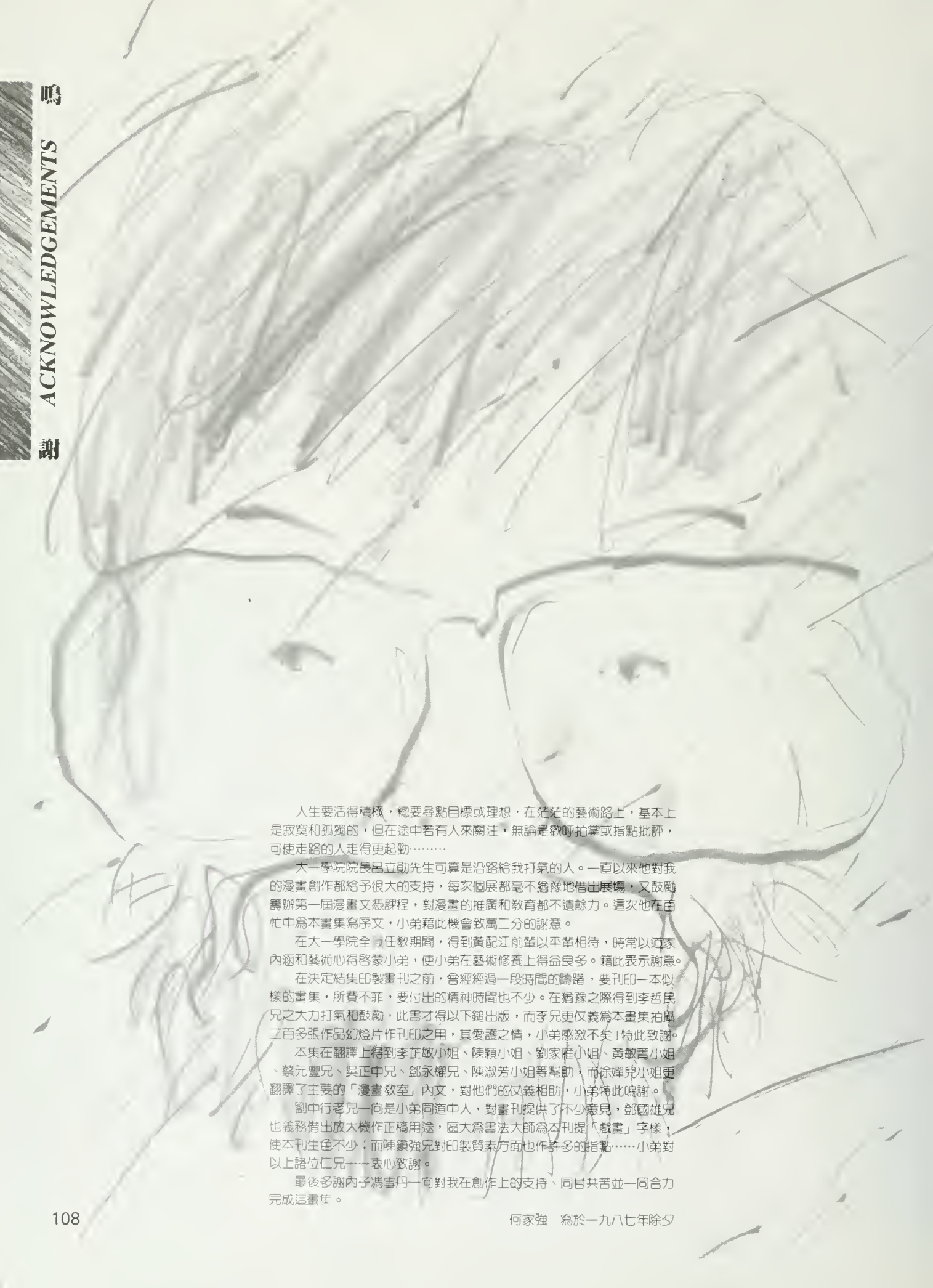
冷莫 **Cool** (30 x 42 cm) 1988



痛苦 **Suffering** (30 x 42 cm) 1988







人生要活得積極，總要尋點目標或理想，在茫茫的藝術路上，基本上是寂寞和孤獨的，但在途中若有人來關注，無論是歡呼拍掌或指點批評，可使走路的人走得更起勁……

大一學院院長呂立勛先生可算是沿路給我打氣的人。一直以來他對我的漫畫創作都給予很大的支持，每次個展都毫不猶豫地借出展場，又鼓勵籌辦第一屆漫畫文憑課程，對漫畫的推廣和教育都不遺餘力。這次他在百忙中為本書集寫序文，小弟藉此機會致萬二分的謝意。

在一大學院全職任教期間，得到黃配江前輩以平輩相待，時常以道家內涵和藝術心得啟蒙小弟，使小弟在藝術修養上得益良多。藉此表示謝意。

在決定結集印製畫刊之前，曾經經過一段時間的躊躇，要刊印一本這樣的畫集，所費不菲，要付出的精神時間也不少。在猶豫之際得到李哲民兄之大力打氣和鼓勵，此書才得以銚出版，而李兄更仗義為本書集拍攝二百多張作品幻燈片作刊印之用，其愛護之情，小弟感激不盡！特此致謝。

本集在翻譯上得到李正敏小姐、陳穎小姐、劉家莊小姐、黃敏菁小姐、蔡元豐兄、吳正中兄、鄧永耀兄、陳淑芳小姐等幫助，而徐輝兒小姐更翻譯了主要的「漫畫教室」內文，對他們的仗義相助，小弟特此鳴謝。

劉中行老兄一向是小弟同道中人，對畫刊提供了不少意見，鄧國雄兄也義務借出放大機作正稿用途，區大為書法大師為本刊提「戲畫」字樣，使本刊生色不少；而陳鎮強兄對印製質素方面也作許多的指點……小弟對以上諸位仁兄一一衷心致謝。

最後多謝內子馮雪丹一向對我在創作上的支持、同甘共苦並一同合力完成這畫集。

何家強 寫於一九八七年除夕

呂立勳院長



李正敬小姐



劉家雁小姐



蔡元豐兄



李哲民兄



陳穎小姐



徐嬋兒小姐



黃配江前輩



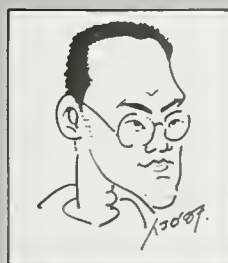
劉中行兄



鄧國雄兄



區大為書法家



陳鎮強兄

加港文獻館

Canada-Hong Kong Resource Centre

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「笑」"smile" (100 x 70cm) 1987



習慣了 Acustom to (100 x 70cm) 1987









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· 李光耀：「取消一夫多妻制可能是一種錯誤。」	P 44: 食	P 65: 約翰連農	· Lee Guan Yew "It may be a mistake to cancel the polygamy"	· Mr Gay and Uncle China	P 80: Congratulations card
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P 20: 和平新姿	P 47: 你我他	P 81: 民間故事(一)	· Doing experiment	P 45: Memory	· Self portrait in pastel
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Ren Ding Kou (original name: Ho Ka Keung) is a bright star among cartoonists in the 80's in Hong Kong. He has received training in design and fine art and has been in the profession for several years. Later he started to teach and concentrate on cartoon creation. His works are mainly cartoons of many varieties. He draws in different manners but with a sense of unity in style. The ideas are simple, easy to grasp and to the point. They also have a strong sense of satire and humour.

In this book, there is a collection of various types of Ren Ding Kou's works. As witness to this age, there are cartoons about international political issues and the problems that arise in the transitional period when China will resume her rule over Hong Kong. There are philosophical cartoons that arouse contemplation and introspection. The audience will smile when they find that "Face" echoes their experience.

In his different types of drawings and illustrations, Ren Ding Kou demonstrates his techniques and application of various media, and also his mature and unique style. The readers will see those passionate drawings with deformed shapes (the author calls them "Cartoon in mind"). In them, the author voices out his feelings and the readers will feel strongly that he is mocking himself. The readers can understand another part of the author's inner world. There are also a number of articles on cartoons, the creation and techniques. They are very useful to those who are interested in the study and creation of cartoons.





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